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No. 2921.

SATURDAY, OCTOBER 20, 1883.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

NOTICE to SCULPTORS.

COMPETITIVE MODELS INVITED FOR A COLOSSAL STATUE
IN ABERDEEN OF SIR WILLIAM WALLACE, THE
LIBERATOR OF SCOTLAND.

The Testamentary Trustees of the late Mr JOHN STEILL, of Edinburgh, hereby notify that they will receive MODELS for a COLOSSAL STATUE OF WALLACE, in Bronze, with Basement of Granite Blocks, to be placed on the Mound in the north-west part of the Public Park, near the City of Aberdeen, in conformity with instructions left by Mr Steill, at a cost not exceeding 3,000.

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All Models must be in conformity with the above conditions, and must be delivered in Aberdeen, free of expense, addressed to Mr J. O. MACQUEEN, Municipal-buildings, Aberdeen, not later than July 1st, 1884.

10, Bridge-street, Aberdeen, October 15th, 1883.

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SATURDAY, OCTOBER 20, 1883.

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LITERATURE

With Lord Stratford in the Crimean War.
By James Henry Skene. (Bentley & Son.)

THE Crimean War ended nearly thirty years ago, and such gigantic contests have since taken place that it has become almost as much ancient history as the battle of Waterloo. And it resembles the Belgian campaign in this point, too, that so many books have been written about it that it would seem impossible that there can be anything fresh to tell. However, Mr. Skene, who was a member of the British Embassy at Constantinople, relates much that has not been seen in print before, and all that much is well worth reading. Those who have read Mr. Kinglake are aware of the great part played by Lord Stratford de Redcliffe, and the extraordinary amount of influence which he possessed over the Sultan and his ministers. We remember hearing at the time that the great ambassador was styled by the Turks Abdul II., his power being considered equal to that of the Sultan. As a matter of fact, the Sultan practically recognized not only the equality, but the superiority of Lord Stratford. The following anecdote illustrates the influence which he possessed and the vigour with which he wielded it:—

"I was with him one day in his ten-oared caïque on the Bosphorus, when we passed a large garden in which preparations were being made for building. Lord Stratford told me to land and inquire whose it was. I learnt that the Sultan was about to erect a new summer residence there. A mingled expression of gloom and lofty indignation clouded the ambassador's face when I told him this. He ordered the boatmen to row straight to the Sultan's palace. He was announced as seeking an immediate audience. Abdul Medjid, supposing, as the chamberlain said, that some sudden catastrophe had overtaken his army on the Danube, received him as a friend coming to condole and advise. But there was no friendly response to the Imperial greeting. On the contrary, a painful feeling of surprise was expressed by Lord Stratford at finding such a degree of untimely levity in his Majesty's mind as that he should entertain for a moment the idea of building new palaces when his empire might be on the verge of downfall. The Sultan looked much embarrassed, and stammered out a confused request to know what the Elchi Bey wished him to do. 'Tell him,' said the ambassador, 'to dismiss at once all the workmen. His Majesty has eight palaces already, and would he spend his money, scarcely sufficient

as it is to buy bread for his troops in the field, in building a ninth palace for the Emperor of Russia to occupy? For no assistance can be expected from the allies of Turkey if they see such senseless extravagance.' The Sultan seemed struck dumb by Lord Stratford's vehemence, and only clapped his hands together to summon a chamberlain, whom he ordered to go and stop the works in the garden, for he had changed his mind about them. Lord Stratford then uttered a few plain words of paternal approval, and took leave."

Some years previously Lord Stratford had gained a greater victory over the Sultan. An Armenian Christian who had become a Mussulman after a time repented of his apostasy, and was received back into his own church. This is by Mohammedan law punishable with death, and the Sheikh-ul-Islam, from whose award there was no appeal, sentenced him to be beheaded.

"The ambassador went to the Sultan, who deplored his inability to satisfy him. He announced to the Porte that he could not remain at Constantinople while such a crime was being officially committed, and that, on the day before the execution, the British Embassy would leave the country. There was no answer. He returned to the Sultan to take leave on the rupture of diplomatic relations between England and Turkey. Abdul Medjid actually groaned in despair, saying he could do nothing to prevent it. 'Your Majesty can easily prevent it,' exclaimed Lord Stratford. 'You are Caliph, and you can alter the Mussulman law by a decree as such.' The Sultan stared wildly round, and then with a trembling voice he said he would do so. He would do anything lawful to avoid shedding blood. This was quite true, for Abdul Medjid had nothing of the bloodthirsty Turk in him. But he was weak and vacillating. He attempted to dictate a decree to his chamberlain in vague, equivocal terms, which could have no effect. Mr. Alison, the Oriental Secretary of Embassy, who was present, informed the ambassador of this in a whisper. 'Write it yourself in Turkish,' said Lord Stratford, 'and give it to the Sultan to sign.' Mr. Alison wrote in Turkish, 'Murtad Katil Olmaz' ('a convert cannot be put to death'). The Sultan read the words and affixed to them his seal as Caliph of the Mussulman faith. The decree was sent to the Sheikh-ul-Islam, who liberated the prisoner; and no execution has ever since taken place for a change of religion."

Mr. Skene describes Lord Stratford as a very violent, "masterful" man, but good-hearted and devoid of malice. On one occasion

"an *attaché* had made one or two mistakes in copying a despatch which he took to the ambassador for signature. 'Mistakes may be made,' said Lord Stratford, after pointing them out, 'by the most careful *attaché*; how much more by the most careless!' The high-spirited young diplomatist got exceedingly incensed, and told Lord Stratford that, although he was his ambassador, he had no right to reprimand him for what was untrue, as he was not habitually careless. 'You accuse me of untruthfulness! D— your eyes!' exclaimed Lord Stratford. 'D— your Excellency's eyes!' retorted the youth. The Elchi burst out laughing. Holding out his hand to him, he begged the *attaché* to excuse the infirmity of his temper, and they shook hands most cordially."

Mr. Skene, who had served in the army before he adopted diplomacy as a profession, was frequently sent on confidential missions to the Crimea, and has given a host of interesting stories of what he saw, did, and heard there. Writing so long after the event he may be excused if occasionally he proves

in details somewhat inexact. For instance, he asserts that the late Major Hugh Drummond was wounded at Alma by a bullet and a bayonet. We are tolerably confident that though his horse was shot at the Alma Major Drummond was not himself wounded; at all events he did not, as we are told by Mr. Skene, meet with his death at Inkerman. At that battle he received a wound in the chest from a bullet which came out at his back. Apparently it had traversed his body, and he was thought to be mortally wounded. However, the bullet had been turned by a rib, and had travelled all round the body under the skin without inflicting a dangerous wound. Major Drummond was killed in the trenches during the following summer. Such a mistake as this is of little consequence, but what to think of the following story we know not. According to the author, the Russians having, on the occupation of the principalities by the Austrians, moved the army of the Danube to Sebastopol, "it was thus desirable that accurate information of the movement of Russian troops should be obtained; and the necessary arrangements were made with the utmost care and secrecy for fear of an ambuscade." The charge of the reconnaissance was entrusted to Mr. Skene, who not only had served in the regular army in his youth, but was acquainted with modern Greek and Turkish. The arrangement was, at all events, curious, more especially as he was escorted by a troop of hussars, which must have been commanded by an officer, thus placed in a military operation under the orders of a civilian. Strange to say, the implication conveyed is that Mr. Skene was accompanied by no officer. This extraordinary adventure, notwithstanding its audacity and the fact that so many men took part in it, has, to the best of our knowledge, been kept a secret, or at all events is little known, to this day. Starting at night, Mr. Skene was just in time to conceal himself and his escort in a wood from a body of Cossacks. When the Cossacks had passed the march was resumed. Soon after the little party found itself within short musket range of 5,000 Russian infantry. The latter opened fire, while the hussars extended as skirmishers and did the same, the trumpeter sounding as if to bring up supports. Imposed upon by this *ruse* the Russians retreated in all haste. After collecting information at a large village the detachment bivouacked for the night in a wooded ravine. The next morning Mr. Skene proceeded to Baghtcheh Serai, and hiding the escort in one of the numerous caves, he himself entered the town disguised as a Greek islander. Having obtained some information he returned to the cave, where he found the troopers seated round fires and recklessly singing at the top of their voices. Not unnaturally fearing discovery, he gave the order to mount and return to camp. Before nightfall he overtook a squadron of Russian lancers on the march. Both parties halted, and after a few minutes' pause the British hussars charged. Mr. Skene's horse being impetuous, he was carried into the ranks of the enemy far in advance of his own men. In a moment he was stretched on the ground, with a sabre cut on the head, a lance thrust in the side, and a pistol ball in the leg. The hussars coming up put the Russians to flight and rescued Mr. Skene, who was carried to

Balaklava, where "I was met by General Estcourt, to whom I reported all the information I had gained." We regret two things, viz., that most unaccountably Mr. Skene was not decorated with the Victoria Cross, and that the late Whyte Melville never wove this stirring exploit into one of his novels.

We could fill several columns with highly interesting extracts, but those we have given will surely suffice to induce readers to judge for themselves of the value of this book, which is, at all events, very amusing.

The Expansion of England. By J. R. Seeley, M.A. (Macmillan & Co.)

HISTORY, according to Prof. Seeley, "while it should be scientific in its method, should pursue a practical object. That is, it should not merely gratify the reader's curiosity about the past, but modify his view of the present and his forecast of the future. Now if this maxim be sound, the history of England ought to end with something that might be called a moral."

Most historians would admit this in principle, but there is no doubt much ground for the author's complaint that they have fallen short of it in practice. It does not, indeed, fall within the scope of every historical work, but apart from this, few are gifted with the power, of which the divine insight of the seer is the highest expression, to deduce that which shall be from that which hath been. To the absence of this gift, and of the power to define and estimate that gradual development which the student soon recognizes as a pervading element in all history, are due

"those vague flourishes which the old historians, who according to my view lost themselves in mere narrative, used to add for form's sake before winding up. These vague flourishes usually consisted in some reference to what was called the advance of civilization. No definition of civilization was given; it was spoken of in metaphorical language as a light, a day gradually advancing through its twilight and its dawn towards its noon; it was contrasted with a remote ill-defined period, called the Dark Ages. Whether it would always go on brightening, or whether, like the physical day, it would pass again into afternoon and evening, or whether it would come to an end by a sudden eclipse, as the light of civilization in the ancient world might appear to have done, all this was left in the obscurity convenient to a theory which was not serious, and which only existed for the purpose of rhetorical ornament."

Prof. Seeley, however, cordially acknowledges the great recent advances in historical writing. We are no longer condemned to the pompous and solemn, but withal untrustworthy stuff which justified the sarcasm of Oxenstierna's request for "anything but history, for that must be false." Nor, as the author points out, is there any longer an excuse for the view, equally founded in scepticism, that because history should not be solemn, neither need it be serious. This view he disposes of, happily, by a reference to a passage of Thackeray, which "almost every one has thought very shrewd and true," where the great satirist, after a lively sketch of the life portrayed in the *Tattler* and *Spectator*, asks, "Can the heaviest historian do more for us?" Naturally, Prof. Seeley says, this is the novelist's view.

"The great engineer Brindley, being asked

for what purpose he supposed rivers to have been created, answered without the least hesitation, To feed canals! Thackeray, being asked why Queen Anne lived and the English under the Duke of Marlborough fought the French, answers candidly, It was that I might write my delightful novel of 'Esmond.'"

Prof. Seeley admits that, transcendent as is the importance of historical truth, the subject may be legitimately treated from more than one point of view. He himself would "keep history still within the old lines," considering

"that history has to do with the State, that it investigates the growth and changes of a certain corporate society, which acts through certain functionaries and certain assemblies. By the nature of the State every person who lives within a certain territory is usually a member of it, but history is not concerned with individuals except in their capacity as members of a state. That a man in England makes a scientific discovery or paints a picture, is not in itself an event in the history of England. Individuals are important in history in proportion, not to their intrinsic merit, but to their relation to the State."

And he who studies history aright will see events in their true proportion, his view of contemporary politics will be ennobled, and he will not treat them, as even historians have too often done, from the point of view of the daily newspaper. The inadequacy of such a view culminates in the popular historian's treatment, as the author pithily but fairly sketches it, of the American War, where, in short, "the final loss of America is considered very important because it brings down Lord North's Cabinet." The student of history, then, must bear in mind that

"in history everything depends on turning narrative into problems. So long as you think of history as a mere chronological narrative, so long you are in the old literary groove which leads to no trustworthy knowledge, but only to that pompous conventional romancing of which all serious men are tired. Break the drowsy spell of narrative; ask yourself questions; set yourself problems; your mind will at once take up a new attitude; you will become an investigator; you will cease to be solemn and begin to be serious. Now modern English history breaks up into two grand problems, the problem of the colonies and the problem of India."

The last two lines contain the key-note of the book. Different writers, each according to his bias, have found the guiding idea of the last three centuries of English politics either in the Reformation movement or in that great English discovery of the seventeenth century the application of liberty to the modern state (a movement not to be confounded with the later one, of foreign importation, known as Liberalism, or "what we may, if we like, call Democracy"). But each of these, though powerful in its way, fails to explain many of the phenomena; their influence, too, has beyond question become fainter, so that the views of history which have been founded upon them inevitably represent the national life as having entered on a period of stagnation and decline. This does not correspond with fact, and the author accordingly maintains that only his theory will embrace all the phenomena. Those for whom the above-mentioned religious and political movements are a sufficient foundation will probably think that he disposes rather summarily of them. Speaking of the first hundred years of England's

expansion, dating from the discoveries of Columbus and Vasco da Gama, he says:—

"In our rearrangement this tract of time forms one period, the characteristic of which is that England is gradually finding out her vocation to the sea. We pass by the domestic disturbances, political, religious, and social, of that crowded age. We see nothing of the Reformation and its consequences. What we see is that England is slowly and gradually taking courage to claim her share with the Spanish and Portuguese in the new world that has been thrown open."

While showing that, with the transference of commercial activity from the Mediterranean to the Atlantic, the political and intellectual superiority of Italy and Germany passed to the Western powers, he speaks of the religious movement in England as if, owing to her previous inferior civilization, it had been distinctly subordinate to the German. This is, of course, only a partial statement of the case, but no doubt in broad generalizations of this kind the reader is intended to qualify the details for himself. Again, it might be difficult to trace to our connexion with the New World the very considerable share which our coal and iron have had in creating our present position in the world.

His account of the late beginning and slow growth of the maritime and industrial energies of England may seem strange, the author says, to those who fancy that from all time, as the poet sings,

Her march was on the ocean wave.

Her period of preparation for the new career closes with the Armada. Henceforth she

"looks no longer towards the Continent, but towards the Ocean and the New World.....On the other system of arrangement the accession of the House of Stuart is thought to mark a decline. The Tudor sovereignty, popular and exercised with resolution and intelligence, makes way for a monarchy of divine right, pedantic and unintelligent. This may be, but in our view there is no decline, there is continuous development. The personal unlikeness of James and Charles to Elizabeth is a matter of indifference.....Greater Britain henceforth exists, for henceforth Englishmen are living on both sides of the Atlantic Ocean."

And as with the history of England, so "each view of Europe separately is true. Europe is a great Church and Empire breaking up into distinct kingdoms and national or voluntary Churches, as those say who fix their eyes on the Reformation; it is a group of monarchies in which popular freedom has been gradually developing itself, as the constitutional lawyer says; it is a group of states which balance themselves uneasily against each other, liable therefore to be thrown off its equilibrium by the preponderance of one of them, as the international lawyer says. But all these accounts are incomplete and leave almost half the facts unexplained. We must add, 'It is a group of states, of which the five Westernmost have been acted upon by a steadfast gravitation towards the New World and have dragged in their train great New World Empires.'"

And of the five, all except ourselves, viz., Portugal and Holland, France and Spain, have ceased to be New World powers; the former two owing simply to want of a sufficient base for so extended a dominion, and the latter two, he considers, from "having too many irons in the fire," i. e., being too much hampered by European complications. Indeed, he ingeniously traces the long series of wars between England and France, from

1688 to 1815, to matters directly arising from their rivalry in the New World; he even argues from Napoleon's saying, "La vieille Europe m'ennuie," that he felt the New World to be the true object of the struggle; yet Napoleon sold Louisiana to the United States. And incidentally the author shows how commerce, which popular commonplace connects especially with peace, was the moving cause in nearly every dispute.

It needs no seer to point out the vast and increasing importance at the present moment of colonial questions, and these lectures are, therefore, a timely as well as valuable help to a right understanding of them. From a scientific, as from a practical, point of view, the first thing to be done is to clear the ground from confusions, and accordingly the writer describes carefully the very different forms which colonies have assumed, as the ancient Greek, the Spanish, and our early American colonies, showing the conditions, internal or external, which in each case led to separation from the mother country. From the fate of our American colonies it has been very generally assumed that such separation must come as a matter of course, and the analogies of ripe fruit falling from the tree, and of children growing up to independence, have been elevated into a principle—"till a colony is grown up and ready for independence." When a metaphor comes to be regarded as an argument, what an irresistible argument it always seems! The loss of our American colonies has in truth, the author says, vitiated all subsequent reasoning on the subject, whereas the analogy between their position and that of Canada or Australia is really slight. For the early American colonists were no voluntary emigrants, spreading naturally to the remoter parts of English territory; they were driven out by religious bitterness, taking their gods with them, and thus from the first the elements of antagonism were there. Still the separation was felt as a wrench, and need never have taken place. But our present colonies, brought far nearer to us by modern science, are not to be regarded as "possessions"; they are, according to the professor, as much an integral part of England as "Kent or Cornwall"; they have their counterpart in the outlying states and territories of the American Union, between which and the older states there is now no thought of separation.

Our position with regard to India, with which the second course of these lectures mainly deals, is, the author shows, essentially different from any of the cases above cited, and is so unparalleled that the future is singularly difficult to forecast. Prof. Seeley only recognizes two schools of opinion in reference to imperial matters, "the bombastic and the pessimist." The former lives rather too exclusively by admiration, faith, and hope, and he therefore desires to impress on it that not only was our pre-eminence in the New World "certainly not won by sheer natural superiority," but also that there is nothing "miraculous" about our ascendancy in India. It was gained in an age when individual adventurers were daily coming to the front. What wonder, then, that a European company, with its vitality, skill, and resources, should achieve such ascendancy over a helpless congeries of races accustomed to foreign rule and devoid of the

elements of national feeling? But in endeavouring to prove that the "heroic qualities of the English race and their natural genius for government" had but little to do with the result, the author hardly, we think, does justice to the conspicuous degree in which these very virtues have pervaded all ranks of our Indian administration. We do not know how far Prof. Seeley would allow sentiment to be a moving force in human affairs. He would not have us suppose that his blood is stirred by the idea of an empire on which the sun never sets, or his enthusiasm roused even by the ceaseless roll of the British morning drum encircling the globe. No people, he says, should feel bound in honour to fight for an empire gained by their ancestors if it does not suit them to do so. He sees in the abstract no advantage in a large state over a small one. At the same time he hints significantly to the pessimist who would return to our insular limits that the position of a small state among large ones may become unpleasant. In these days modern science facilitates the almost indefinite expansion of a state. Two such states, only possible under modern conditions, are the United States and Russia.

"Between them, equally vast but not continuous, with the ocean flowing through it in every direction, lies, like a world-Venice, with the sea for streets, Greater Britain.....At a time which many here present may live to see, Russia and the United States will surpass in power the states now called great as much as the great country-states of the sixteenth century surpassed Florence. Is not this a serious consideration and is it not especially so for a state like England, which has at the present moment the choice in its hands between two courses of action, the one of which may set it in that future age on a level with the greatest of these great states of the future, while the other will reduce it to the level of a purely European Power looking back, as Spain does now, to the great days when she pretended to be a world-state."

We can only allude to the great ability and caution with which, while personally not, perhaps, much liking or admiring our Indian empire, the author analyzes its advantages and disadvantages to ourselves and to the people under our rule, and argues, from his wide study of history and human nature, the various circumstances which make for danger or security. He feels doubtful how far there has been an increase of happiness under our rule. The class of small cultivators is, he thinks, the only one which is distinctly a gainer—"sua si bona norint"—for they have "a short memory" and "little influence." We should be disposed to substitute, as the chief gainers from our rule, the trading class; but we need never expect them either to "strike with their cheating yard-wands" in our defence. He would fain hope, however, that the one undoubted and great benefit we have conferred on the country, the "immensa majestas Romanæ pacis," must indirectly include many others. On the whole, he believes that the bonds which unite us to India are tightening, and he feels sure that, apart from the great mercantile interests at stake, it would now, having regard to the interest of the natives, be "the most inexcusable of all conceivable crimes" to withdraw.

We would not be thought ungrateful, nor

certainly ungracious, if we say that all this wealth of illustration, clear reasoning, and sound reflection, of which we have given but an imperfect idea, would have gained in precision, if not in force, if thrown into a more connected form. Not only a good deal of that reiteration needed to carry on an argument through a series of lectures might have been avoided, but also a certain intercrossing of the arguments, as, *e.g.*, of those relating to the importance of the colonial question as a history-making circumstance, and of the colonies as a part of the empire. But to recast entirely the substance of such lectures would have been a considerable labour. We might, besides, in an essay have lost something of the admirable vigour and directness of the personal address, which we should be very sorry to have missed; and the author may well have thought that the reiteration of principles which he probably wished to impress not only on his original hearers, but on the public, in a matter on which some clear and definite teaching is much needed, was not altogether undesirable.

Sahara und Sudan. Von Gustav Nachtigal. Vols. I. and II. With Maps and Illustrations. (Berlin, Weidmann.)

Among the many explorers to whom has been awarded the much-coveted Patron's Medal of the Royal Geographical Society, Dr. Nachtigal is not the least deserving. His journey through the African continent—from Tripoli, through Bornu and Wadai, to Khartum—will ever rank as a remarkable achievement, and this all the more as it was accomplished on the spur of the moment, and, notwithstanding the lack of preparation, yielded results of permanent value. When the King of Prussia determined, in 1868, to forward a gilded throne and other presents to the Sultan of Bornu, in acknowledgment of the kindness shown by that potentate to G. Rohlfs and other German explorers, Dr. Nachtigal, then practising as a physician at Tunis, volunteered to be the bearer of these gifts. His offer was at once accepted, and had he contented himself with delivering his charge, and then come straight home again to write a commonplace book of travels, with a pretentious but useless meteorological register in the appendix, and a list of plants and other curiosities picked up by the roadside, no one could have blamed him. Happily he acted in a different spirit. His appetite increased with what it fed upon. An enforced delay at Murzuk seduced him into paying a visit to the mountain country of the Tebu, never before or since beheld by European traveller; and his courtly task in Bornu achieved, he lingered until an opportunity presented itself of penetrating into countries beyond the Tsâde, which Barth had vainly sought to reach, and which Vogel and Beumann only reached at the sacrifice of their lives. In the result he devoted six years to his expedition, while the task set him might have been achieved in twelve months.

Dr. Nachtigal in his preface speaks disparagingly of his qualifications as an explorer. In his profession, he says, he never felt called upon to make astronomical observations, whilst his knowledge of natural

history was not so extensive as could have been wished. We are not disposed to underrate the importance of astronomical observations, but they are not everything. A careful route survey, with cross bearings as checks, is equally valuable, and so is the collection of native itineraries, a task requiring much patience and judgment. That Nachtigal has done well in these respects is proved by the excellent detailed maps which accompany his narrative. But he has done more. Twice or four times daily, and on many occasions at shorter intervals, he registered the temperature, the pressure of the atmosphere, the direction of the wind, and other phenomena, thus shedding much light upon the meteorological condition of the countries traversed. He brought home with him no natural history collection, but his knowledge of Arabic and of the language of Bornu enabled him to gather much information quite beyond the reach of an explorer dependent upon an interpreter; and to his medical training we are indebted for interesting chapters on the nosology of Central Africa.

These results will be all the more appreciated if we bear in mind the poverty of the author, who almost throughout was dependent upon the Sheikh Omar, and on loans raised at usurious interest, for the means of subsistence. That his lack of means interfered not a little with the traveller's freedom of locomotion may be readily imagined.

The first two volumes of Dr. Nachtigal's work deal with events up to his final departure from Bornu, and one, if not two more volumes will be required to enable him to bring his narrative to a close, and to communicate the results of his linguistic researches. Apart from a very ample description of Bornu, the most interesting features in the volumes now before us are the account of the trip to Tibesti, the country of the Northern Tebu; the explorations in the basin of the Tsade or Chad; and the incursion among the heathen tribes to the south of Bagirmi.

As to the Tebu, the author does not hesitate to include them among the Libyans:—

"Indeed, everything, complexion and regularity of features, dress (and more especially the *litham*, or veil for the face, which from being originally merely worn as a protection against the dry desert air became in course of time a national characteristic), weapons, mode of life, endurance and temperance, the aristocratic organization of the community, the position of women, and so forth—this all causes the Tebu to resemble the Tuarek, whilst the inhabitants of Bornu, looked at collectively, differ widely in all these respects from either."

In dealing with this question it must, however, be always borne in mind that the Central Sahara, with its constant climate and the conditions of existence resulting therefrom, could not fail to exercise a leveling influence upon all its inhabitants.

Very valuable, from a geographical point of view, has been Dr. Nachtigal's work to the north-east of the Tsade or "big water." This lake, fed by a mighty river, has evidently at some former epoch covered a much wider area, and even now, after exceptionally heavy rain, it overflows through its old outlet, the Bahr el Ghazal, which Dr. Nachtigal was able to trace to a vast depression in the Tebu country. At the present time, however, a balance between supply

and evaporation appears to have been established, and no indications of the lake's shrinking could be discovered. New islands make their appearance, it is true, but others are being washed away, and all along its western and north-western margin the lake encroaches upon the land and swallows up ancient landmarks. But perhaps the most interesting feature in connexion with this lake is the freshness of its water, and this in spite of the soil all round it being impregnated with salt and the wells of Kanem being brackish. Natron abounds on the shores and islands of the lake, and forms an article of commerce of some importance.

Dr. Nachtigal did not succeed in visiting the islands of the Budduma, but he came into contact with individuals of that interesting tribe, and collected much information concerning it. The islands of the Budduma, we are told, are of great fertility, but agriculture is neglected, the breeding of cattle being the principal occupation. Women who have borne ten and more children are not rare among the Budduma, and this fecundity is ascribed to the large consumption of fish. Although they are nominally Mohammedans, many ancient superstitions survive. The high priest of the Budduma jealously guards a sacred vessel made of a pumpkin, a stone, and an antique sword, all of which come into requisition when he invokes the ancient deities of the tribe, most renowned among which is a huge serpent inhabiting the lake.

Dr. Nachtigal's visit to the tribes to the south of Bagirmi was made under circumstances not altogether favourable, for he accompanied one of the razzias periodically made to collect tribute in horses, cotton, corn, and more especially slaves. No attempt has ever been made to convert these tribes. They are not without valour, but, being disinclined, are unable to resist aggression. One tribe will readily lend a hand in laying waste the villages of its neighbours, in the vain hope of thus turning away disasters from its own homesteads:—

"Most of these heathens appeared to me to be the reverse of good-natured, and they were certainly avaricious and revengeful. But had I been able to observe them under different circumstances, they might have impressed me more favourably. Many of their bad qualities are due, no doubt, to the ill-treatment to which they have been subjected for ages on the part of Bagirmi. How can kindness and truth abide with a people among which, year after year, might overrides right, and which has been deceived and betrayed time after time?"

In their manners and customs these negroes have much in common with tribes on the Upper Nile as well as to the south of them. They believe in a Supreme Being, whose voice they hear in the thunder, and to whom fowls are sacrificed in front of a log of the sacred *habila* tree. Their "wise men" claim to be able to ascertain and interpret the will of the Deity. When a great man among them dies his corpse is carried from house to house to ascertain the spell or evil influence which has wrought the disaster. The dead are decently buried, and a dead goat, honey, and *merissa* are placed in the grave, together with a bowl of cowrie shells and beads, and in some cases a slave youth or girl.

It need hardly be pointed out that a work like this, which deals with the semi-civilized

Mohammedan states of the Sudan no less than with the roving men in the desert and the heathen negro tribes of Central Africa, must possess more varied features of interest than do most of the recent books of African travel, whose authors have moved among the Bantu only. We sincerely hope that the large mass of information collected by Dr. Nachtigal may be rendered accessible to English readers. It would be a formidable undertaking, no doubt, to reproduce three or four huge tomes in English; but fortunately there is no need for this. Dr. Nachtigal is somewhat diffuse as a writer, and the gist of what he has to tell might well be brought within the compass of a single volume.

CURRENT PHILOSOPHY.

A Study of Origins. By Edmond de Pressensé. (Hodder & Stoughton.)

Spencer's Structural Principles Examined. By W. D. Ground. (Parker & Co.)

Spinoza's Ethic. Translated by W. H. White. (Trübner & Co.)

Spinoza Essays. Edited by Prof. Knight. (Williams & Norgate.)

The first two books on our list indicate a new phase of religious thought. The theologians are regaining courage. After all the assaults of the last twenty years they still find the theological edifice fairly intact and habitable. They seem now about to set to work repairing the ravages caused by anti-theistic attacks. They see that the systems that have assailed theology are themselves vulnerable, and on the other hand they are attempting to "quarter on the enemy" by getting the material for their repairs out of the new conceptions that at first caused them such dismay. In particular the older mechanical teleology, which sought for a divine purpose in everything, is being replaced by a wider view, which regards the whole universe, so far as it relates to man, as the object of the Divine aim. The usual process of assimilating new truths by theology has almost run its course. At first the cry is, "It is not true," then the doctrine is said not to be new, and, finally, the time comes when the theologians say, "We have always thought so."

M. de Pressensé's book exemplifies the first aspect of this change. He has ably summed up the weak points in all the systems which seem to undermine the older beliefs—positivism, materialism, evolution, pessimism, and neo-Kantianism. He divides his work into four sections, dealing with epistemology, ontology, anthropology, and ethics, or, as he terms them, the problems of knowledge, of being, of man, and of duty. Under the first he discusses the new psychology; under the second materialism and evolution in the larger sense; under the third section, "The Problem of Being—Man," he deals more particularly with Darwinism, and brings into discussion the weighty problem of language. Finally, he concludes triumphantly with the necessary existence of an ideal in man, for ever distinguishing him from the brutes. His exposition is, on the whole, fair and full, though too exclusively derived from French sources; his criticisms are acute and pertinent. By taking the weak points of each system successively he produces the impression which he doubtless in-

tended—a general sense of the weakness of the anti-spiritualistic attack considered as a whole. The bolder policy is clearly the wiser: the strength of the theological position appears much greater when tacitly confronted with the weakness of its opponents than when its weak points are defended from their assaults.

M. de Pressensé's own position is somewhat difficult to gather, as is frequently the case in merely critical assaults. He expresses his allegiance to the school of Maine de Biran, which is not usually regarded as one of great strength or particularly adapted to modern problems. But in truth the author is merely an amateur, though a brilliant amateur, in the field of speculation, and would scarcely claim the title of a constructive thinker. His book may in any case be recommended as a fair and tolerably complete criticism of the anti-theological spirit which appears to pervade speculation at the present day. It is an honest attempt of an acute mind to answer the question which most have nowadays to ask themselves, "Why should I continue to believe the older truths?"

We will confess that our attention has been diverted from the main argument of Mr. Ground's work, which follows next on our list, by an announcement at the end of his book of a discovery which he has made and intends to publish. He believes that he has found a means of reducing the function of a critic to the mechanical operation of measurement. He justly argues that the value of a book depends on the amount of fresh thought it contains. The critic is naturally exhilarated when he comes across these happy inspirations. Mr. Ground has learnt from Mr. Spencer's philosophy that such exhilaration is correlated to nerve-waves. These "have weight and momentum" (!), and can, therefore, be measured. We thus obtain a scientific measurement of the thought of which they are correlative, and the criticometer is before us. Journalists will look forward with some selfish impatience to the further details of this remarkable discovery. They may have some doubt about its intrinsic merits, but they can have none as to the interest and, it may be added, amusement which Mr. Ground's pamphlet (price only half-a-crown) will arouse.

Turning, however, to the work with which we have immediately to deal, we recognize in it the third stage of theological thought towards the doctrine of evolution. Mr. Ground entitles his work 'An Examination of the Structural Principles of Mr. Herbert Spencer's Philosophy, intended as a Proof that Theism is the only Theory of the Universe that can satisfy Reason.' That evolution is higher design is the main principle on which Mr. Ground relies, and he is therefore most enthusiastic in his acceptance, verbally, of evolution, and equally so in his praise of Mr. Spencer. He is forced to regard his work as "one of the most wonderful and unaccountable books that ever came from the mind of man." Mr. Spencer is "too wise and great" not "to welcome any truth even if it sets aside some of his cherished opinions."

When he compares the works of his opponents with Mr. Spencer's Mr. Ground feels he has "left the realm of mental manhood for the region of children."

Considering this great reverence for Mr. Spencer, it is somewhat startling to find that Mr. Ground considers that the 'Principles of Sociology' are complete in one volume, and has seemingly never heard of the 'Political Institutions' and 'Ceremonial Institutions,' since he objects that the former topic has been overlooked (p. 25). Again, it is somewhat curious to find that Mr. Spencer is "altogether illogical" on one point, has to "restore his ill-gotten gains," falls into an "exceeding weakness in dialectic," is at times "shallow, contradictory, materialistic," and so on throughout the book. Mr. Spencer might well cry, "Save me from my friends," if he is to be treated in this fashion by one whose every other word is complimentary. We fear that Mr. Ground is in a bad way. He is getting to believe in evolution, and has to make some curious *voltes-face* in order to retain at the same time his belief in theism. He should have made up his mind, before getting his book subscribed for, which view he really believes.

The remaining books on our list deal with a thinker who has become of late years the patron saint of unbelievers. Ever since the bicentenary of Spinoza's death renewed attention has been paid to the Jewish thinker of Amsterdam both in this country and on the Continent. Mr. Pollock's monograph laid stress on the scientific basis of his thought, while Dr. Martineau's study, which has just reached its second edition, has less favourably judged the metaphysical structure of Spinoza's system. Meanwhile to those who read only English no translation of the 'Ethics' was available that could be really trusted for accuracy, Dr. Willis's version being utterly untrustworthy in critical passages. This want Mr. White seeks to supply with a new version of the 'Ethics,' completed twenty years ago, but now revised with the aid of Miss Stirling, who seems to have inherited the tastes of her father, Dr. Hutchison Stirling.

Mr. White only lays claim to accuracy, the Euclidian form of the work giving but small scope for literary finish. We have carefully examined a number of passages with the original, and have in every case found the sense correctly given in fairly readable English. For the purposes of study it may in most cases replace the original; more Mr. White could not claim or desire. Whether this can be considered the final translation may perhaps be doubted. If the propositions lend themselves but little to literary finish, the scholia have many passages of much eloquence which read somewhat tamely in Mr. White's version. Many of these were reproduced in admirable English by Mr. Pollock, who seemed to have all the requirements needed for a translator of Spinoza; but a translation, or even the original text, if not annotated, will never completely satisfy the student. Besides Spinoza's own references, many hints and suggestions are required before the full meaning of the condensed sentences of Spinoza can be completely grasped. It would be well if Messrs. Trübner could arrange for a companion volume of notes to accompany Mr. White's translation. Before leaving this, we must protest against the use of the word "affects" to represent the "affectus" of the original. The claim of consistency urged by Mr. White in defence cannot be allowed; he is

not composing a "crib," but a translation for philosophic students, whose insight will not be increased by such a malformation.

The four essays on Spinoza edited by Prof. Knight comprise lectures by Profs. Land and Kuno Fischer, by M. Renan and the late Dr. van Vloten. Of these only the first will be of any use to the student of philosophy. Of the remainder M. Renan's admirable address is especially worthy of reproduction. It would have been well if Prof. Land had been induced to translate all the Hebrew passages which he quotes from the mediæval Jewish philosophers, who throw so much light on the genesis of Spinoza's thought.

NOVELS OF THE WEEK.

Belinda. By Rhoda Broughton. 3 vols. (Bentley & Son.)

June. By Mrs. Forrester. 3 vols. (Hurst & Blackett.)

A Burglary; or, Unconscious Influence. By E. A. Dillwyn. 3 vols. (Tinsley Brothers.)

George Elcoston. By Mrs. Lodge. 3 vols. (Same publishers.)

A Great Treason. By Mary A. M. Hoppus. 2 vols. (Macmillan & Co.)

MISS BROUGHTON has never been in the habit of using the tertiary tints affected by Mr. Henry James, but in none of her previous novels have the colours laid on been so uniformly glaring. There is little or no plot in 'Belinda,' and the author has, unfortunately, endeavoured to make up for this by over-accentuating her characters. Two or three of them are well imagined, and had the execution been equal to the conception they would have been highly amusing. "In Miss Broughton's determination not to be mawkish and missish," says Mr. Trollope in his autobiography, "she has made her ladies do and say things which ladies would not do and say." But in this novel she has done more than offend against good taste. Sarah Churchill, the vulgar, shallow, easy-tempered flirt, might have been a highly successful portrait; many of her speeches are characteristic and clever, but many of them are too insolent to be uttered even by the most insolent and thoughtless of flirts. Again, Miss Watson, the impudent, pushing gossip, is so gross a caricature as to disgust the reader instead of amusing him. The story of *Belinda* and her professor is a prosaic reproduction of that of *Casaubon* and *Dorothea*; but not only has all the tragedy evaporated, but all the *vraisemblance*. *Belinda* has no reason for marrying a man three times her own age; and no *savant*, however stingy and pedantic, would on the morrow of his wedding treat a young and handsome bride as Mr. Forth does. This exaggeration is the more to be regretted as Miss Broughton has caught excellently the habitual phraseology of such a man as her professor, and has just missed a real success in her eagerness to produce a striking portrait. For the hero of the story there is nothing to be said. He is a miserable creature, and the more familiar the reader becomes with him the more despicable he seems. In short, this is Miss Broughton's worst novel. It is disappointing to find a writer who has so much real ability and might do such good work producing a third-rate book

like this; but there is no disguising the fact. Miss Edgeworth's 'Belinda' may not be a work of surpassing genius, but it is a far better novel than Miss Broughton's.

'June' is by way of being a story of fashionable life. The lady whose name gives title to her biography is a wilful young woman with a good deal of passion and little or no principle. She is not actually ruined in a moral or social point of view, but having been thrown over by a handsome young guardsman, whose notions of loyalty to his cousin Tom, her bucolic lover, affect him rather too late, she marries Tom out of gratitude for his kindness to her mother, and thenceforward is a prey to disappointment. This leads to the natural result that Sir Thomas Nevill and his lady are considerably estranged, the gentleman being engrossed with his estate and his nursery, while June consoles herself with the platonic attentions of Dallas, the guardsman, who resumes his allegiance when the lady is safely married. There is a good deal of affected moralizing over this position of affairs, but on the whole it seems wasted on so flimsy a set of characters. June would have been the better of some one to tell her the truth to her face; but the only person who takes an unfavourable view of her conduct is a mean creature whose motive is love for Tom. One of the most odious people in the book is a sportive young person named Madge, who does much to make matters worse between husband and wife. These two poor people become reconciled when Dallas has been removed by cholera in Egypt.

Miss Dillwyn's story of a burglary may be supposed to make a timely appearance in what is sometimes called the burglary season; and lovers of the realistic will perhaps be drawn to it on this account who might not otherwise be attracted by its rather prosaic title. The housebreaking recorded in these volumes is not, however, of the kind with which the newspapers have made us familiar. The burglar is a gentleman, at any rate by birth, and he makes his nocturnal raid in order to obtain possession of a particular set of jewels which he has reason to know are in the house at the time. The owner of the jewels sees them carried off, but, being caught in the act of peeping from the bedclothes, she pays the penalty of being gagged and bound, and left to drop off comfortably to sleep. The condition of her mind throughout this eventful night is shrewdly and humorously described. Miss Dillwyn has much humour, and her story reveals a fairly close observation of men and things. It lacks construction, and the interest is not great; but the qualities just mentioned are sufficient, with care, for the production of a better novel than this.

Mrs. Lodge's story opens with a somewhat exceptional scene, which tends to confirm all that has been said of the variable conditions of the English climate. It was Christmas Eve. Two sisters had "just returned from an afternoon drive," and stood on the terrace to watch the moon, "now rising above the distant horizon." The weather was "genial," the air "keen"; "it was a lovely evening"; and the cawing rooks were "speeding to their nests in the old elms." "Scarce a cloud flitted across the broad expanse of deep blue sky"; but the rising

moon must have done something more than flit, for before the sisters could exchange a word on the "majestic grandeur" of the scene, it "rose high in heaven." If the author were recognized as a close observer of nature, this remarkable Christmas Eve would merit the attention of our most learned meteorologists, astronomers, and ornithologists. But close observation is not Mrs. Lodge's strong point, and the human action of her story proceeds according to laws almost as dubious and abnormal as those of her physical world. She has plenty of incident, some of it approaching to freshness, and abundance of conversation, which occasionally shakes off its stiffness and shows evidence of vigour; but there is no great originality in the devising of situations or the delineating of character. The heir to an estate makes a clandestine marriage; an Elizabethan mansion, which is an "abbey," is burnt down; a rival intercepts letters written to one of the heroines by her lover in India. On themes like these Mrs. Lodge is very eloquent, and writes with not a little pathos and simplicity. More than that must not be looked for in 'George Elvaston'; and perhaps more has not been attempted.

Miss Hoppus tells a story of the American War of Independence in a characteristic and attractive style, which accommodates itself both to the time and to the scene, without affectation or extravagance. History and fiction are adroitly blended, and it is difficult to say which part of the tale is the more interesting—that which records the treason of Benedict Arnold, the fate of André, and the conduct of Washington and his patriotic comrades, or that dealing with the two staunch and stalwart Branhholms and the lofty Althea Digby, who, being on different sides in the great national upheaval, make love to each other across the borders of loyalty. Not that either is disloyal, nor does the proud girl who adheres to the royalist cause listen very patiently to the addresses of the rebel brothers who successively make love to her. Her character is fine, and equally well drawn are her two lovers, whose tenderness for each other is scarcely less powerful than their devotion to her. The domestic scenes, like the love passages, are treated with a light hand, and the result will doubtless satisfy a majority of the readers who ask for nothing more than simple fiction. But even these need not fear the chapters in which history predominates over invention. Miss Hoppus does not prose, and if a stickler for accuracy might be disposed to complain that too much of her picture of the eighteenth century is painted in colours which only suit the nineteenth, this will not be to her discredit in the eyes of ordinary novel-readers.

OUR LIBRARY TABLE.

Santo, Lucia & Co. in Austria, by Ella Hunter (Blackwood & Sons), is the account of a driving tour which lasted ninety-five days, undertaken by an invalid lady and her Italian servant. The "Lucia" of the title is the fourfooted companion who made up the party, and enabled them to travel 1,241 miles. Occasionally this spirited little pony had some help up an unusually steep hill, but otherwise she seems to have been quite equal to her task of drawing the pony-carriage. Miss Hunter is evidently

of a courageous disposition or she would not have cared to start on such an expedition in her helpless state: she generally had to be carried upstairs on arriving at an inn, and can walk but little. But she was rewarded for her energy and pluck by a most pleasant tour, driving through lovely scenery and thoroughly enjoying her experiences with the country people, who were uniformly civil and obliging. Of course, from the nature of the expedition she kept to good roads, and in this way drove from Götz to Ischl, and back again by Innsbruck and the Brenner. One word for Santo, who seems to have been a most attentive and simple-minded youth. He might, however, have put his mistress to great inconvenience had the illness which attacked him at one time taken a more serious turn, and one almost doubts the prudence of her being dependent on a single companion. Altogether one can hardly imagine a pleasanter change for an invalid condemned, as a rule, to one limited range of view, and all who have the same pluck may be advised to follow this lady's example. The expense is a slight consideration to judge by the table of expenditure at the end of the volume.

THE reason why "no book has yet appeared on the subject of the Vosges Mountains" is due, probably, not so much to the fact that the district has "remained unknown to the British tourist" as to the prudence of the tourists who have visited it, and who, having found a quiet corner within easy reach, have been in no hurry to deprive themselves of their privilege. Now, however, their day is at an end. A recent number of *Macmillan* let all the world into the secret of Gérardmer; and now Mrs. Lee with her *In the Alsatian Mountains* (Bentley & Son), while, oddly enough, slighting Gérardmer, has published abroad the advantages which Alsace offers to the tourist of moderate means and respectable intelligence. Alas! there are many such; and where they go, others not endowed with the second quality are apt to go too; and Alsace is easily accessible. For persons prepared to travel a good deal on foot, and to put up with accommodation which Baedeker would call *einfach* or *dürrig*, it is probably as pleasant a holiday ground as exists. Mrs. Lee's account of her and her husband's adventures there is also pleasant; and it would be really useful as a guide-book to intending imitators. But in future she should remember that Mark Twain is not precisely a model of style, and that the use of Scriptural phraseology is not often very witty, while it may easily be as offensive as the "profane exclamations" to which she objects in the mouths of Frenchmen and Germans.

Nether Lochaber. By the Rev. Alexander Stewart, F.S.A.Scot. (Edinburgh, Paterson.)—It is to be hoped that some, at least, of the well-to-do mob that this year invaded the Highlands had the luck to provide themselves with the excellent book of the minister of Nether Lochaber on the "natural history, legends, and folklore of the West Highlands." The many educated men who swell the ranks of that army would have rejoiced in a book so full of gentle wisdom, recalling White of Selborne, and reproducing with the due variety of local colouring the summer inspirations of many other lovers of nature and of books. To the naturalist Mr. Stewart's wide experience of birds, beasts, and fishes will be instructive. The terrible duel between the hare and the weasel which furnishes the frontispiece it has been our fortune to witness on another field, the victim in that case being a rabbit. The vexed question of the moral character of hedgehogs is the subject of some further illustration, but Mr. Stewart leans naturally to a merciful view. On a less doubtful point he speaks with decision. Adopting the scientific accuracy of Pope, whose powers, with those of Scott, we are glad to see he thoroughly recognizes, he quotes the line,—

Is it for thee the linnet pours his throat?

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to the due credit of male song-birds. Of the superstitions of the Highlands—which, however, he would find quite equalled by those of many rural districts in England—he has much to say. We doubt whether any English clergyman has thought of converting believers in white witchcraft by the authority of Mosollam the Jew. But of things quite as archaic as capnomania, &c., most rural parsons could tell a tale. In Norfolk, for instance, a *dumb loaf*—that is, one which has not been pricked or marked with some sign or figure—is certain to be heavy, probably from the direct intervention of the enemy of mankind. In this connexion it is to be remembered that “the devil sends cooks.” Mr. Stewart also deserves our gratitude for several interesting citations from Gaelic song. The Hebridean hymns or charms are singularly pretty. Suggestive, too, is the old lullaby, with its refrain, “Health and the lowing of kine,” *Geumnaich* indicating that the cattle were strangers to the glen!

THE late Mr. W. S. Dugdale's prose translation of Dante's *Purgatory* (Bell & Sons) is creditably executed. We have noticed but few blunders, and these, if the translator had lived to give the final revision to his work, he would no doubt have eliminated. Such as they are, it may be as well to point them out, in case the book should, as it deserves to do, reach a second edition. “Di costà,” vi. 104, is not “of territory on the other side of the Alps,” but from this side, i. e., from Italy. “Albort,” in xxiv. 145, is not “trees.” It is quite correctly translated in the other place where it occurs. The *Empyrean* is by no means identical with the “sphere of fire.” The *Monaldeschi*, if the contemporary Villani is to be trusted, were not Ghibellines. In the first note on p. 111 the reference should be ‘Paradiso,’ xx. 45, not xv. 40. On the whole, however, the notes, if scanty, are accurate. The general style of the translation is agreeable. Once or twice it becomes rather pedestrian, as, for instance, vi. 18 and vii. 81; but as a rule the language is well chosen, and the rendering as close as is consistent with comfort in reading, though perhaps a little more attention might have been paid to particles without any injury to the book in that respect. In any case it may be welcomed both as evidence of and a contribution to the increasing study of Dante in this country.

MESSRS. BLACKWOOD send us their instalment of a library edition of Mr. Stormonth's *Dictionary of the English Language*. We hope to say more of the work when completed. Meanwhile, we may congratulate the publishers on the excellence of their typography.—Messrs. Smith & Elder send a “popular” edition of Mr. Matthew Arnold's *Literature and Dogma*. The book has been abridged, and the illustration of the three Lord Shaftesburys has been omitted. “It may be regretted,” says Mr. Arnold, “that an illustration likely to be torn from its context, to be improperly used, and to give pain, should ever have been adopted. But it was not employed aggressively or bitterly; on the contrary, it was part of a plea for treating popular religion with gentleness and indulgence. Many of those who have most violently protested against the illustration resent it, no doubt, because it directs attention to that extreme licence of affirmation about God which prevails in our popular religion; and one is not the easier forgiven for directing attention to error, because one marks it as an object for indulgence. To protesters of this sort I owe no deference and make no concessions. But the illustration has given pain, I am told, in a quarter where my deference, and the deference of all who can appreciate one of the purest careers and noblest characters of our time, is indeed due; and finding that in that quarter pain has been given by the illustration, I do not hesitate to expunge it.” The same publishers have issued *Merv: a Story of Adventures and Captivity*, an epitome of Mr. O'Donovan's interest-

ing book, which omits political topics, and gives the narrative of his adventures in a popular shape. It is pretty sure to find many readers. That most delightful of books, *The Journals of Caroline Fox*, has been reprinted by Messrs. Smith & Elder in a very convenient shape.—We congratulate Messrs. Kegan Paul & Co. on having completed the extremely pretty edition of *Shakspeare's Works*, which forms part of the “Parchment Library.” The type is very pleasant to read, and the volumes are of a size convenient to hold in the hand. We are glad the poems are not omitted, as is too often the case in reprints for general use.

FROM Mr. Effingham Wilson we have received the sixteenth annual issue of *Poor's Manual of the Railroads of the United States*. This elaborate work contains a thousand pages of statistics, and has acquired an international reputation for accuracy and fulness. The length of the railways of the United States now amounts to over 113,000 miles, and last year the gross earnings exceeded 770,000,000 dollars, figures sufficient to show the enormous amount of capital that has been spent on American railroads. Of late the construction of new lines, which had been proceeding at an excessive rate, has received a check, but Mr. Poor agrees with most observers in thinking that the check will have a salutary effect. Unhealthy as the speculation in railways may have been, he points out that the expenditure has not been greater than the sums lavished by the great military powers of Europe on troops and fortifications.—We have on our table Mr. Fry's excellent work, *The Royal Guide to the London Charities* (Chatto & Windus), which has reached its twenty-first issue.

WE have on our table *The Second Part of the Chronicle of Peru*, by Pedro de Ciezo de Leon, translated by C. R. Markham (Hakluyt Society),—*A Tour in the States and Canada*, by T. Greenwood (Gill),—*The Official Handbook of Tasmania*, by T. C. Just (Launceston, Tasmania, Walch Brothers),—*Proceedings of the Royal Colonial Institute*, Vol. XIV. (Low),—*Catalogue of the Inverness Public Library*, compiled by J. Whyte (Inverness, ‘Northern Chronicle’ Office),—*Savings Banks in Public Elementary Schools*, by C. H. Wyatt (Knight),—*Treatise on Choral Singing*, by Dr. F. Wüllner, edited by A. Spengel (Forsyth),—*Reports of some Home and Foreign Health-Resorts* (Smith & Elder),—*The Calendar of the University of Tokio for 1881-82* (Tokio, Maruya),—*Donaldson's Poncelet Turbine and Water-Pressure Engine and Pump*, by W. Donaldson (Spon),—*Annual Report of the Chief Signal Officer to the Secretary of War, 1880*, 2 vols. (Washington, Government Printing Office),—*Gleanings in Ireland after the Land Acts*, by W. H. Hall (Stanford),—*Queer Fish*, by R. Overton (Dean),—*An Angler's Strange Experiences*, by C. Isys (Low),—*Pen and Pencil Memories, an Album* (Marlborough),—*An American Four-in-Hand in Britain*, by A. Carnegie (Low),—*Hesperides*, by L. Cross (Trübner),—*For the Major*, by C. F. Woolson (Low),—*The Blind Boy*, by W. Reeves (C.L.P.C.),—*The Age of Clay*, by W. Boyd-Musket (Wyman),—*Nil Desperandum: a Poem* (Judd),—*Theodora*, by G. F. E. Scott (Kegan Paul),—*The Lay of the Lady Ida, and other Poems*, by J. J. Britton (Remington),—*Poems Antique and Modern*, by C. L. Moore (Philadelphia, Potter),—*Cut Diamonds*, selected by E. Gubbins (Griffith & Farran),—and *Golden Treasures*, by Theo (Masters).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Clifford's (S.) *What Think Ye of the Christ?* cr. 8vo. 6/6 cl.
Gould's (Rev. S. B.) *Village Preaching for a Year*, Second Series, Part 1, cr. 8vo. 2/6 cl.
Kebble (J.) *Selections from the Writings of*, cr. 8vo. 3/6 cl.
Martyrs for the Truth. *Last Words and Dying Testimonies of the Worthies of Scotland*, cr. 8vo. 3/6 cl.
Modern Parallels to the Ancient Evidence of Christianity, 8vo. 10/6 cl.
Mombert's (Rev. J. I.) *English Versions of the Bible*, 4/ cl.

Newbolt's (Rev. W. C. E.) *Counsels of Faith and Practice*, 7/6
Popular Commentary of the New Testament, edited by F. Schaff, Vol. 4, roy. 8vo. 18/ cl.

Law.

Gray's (G. G.) *The Bankruptcy Act, 1883*, 8vo. 10/6 cl.
Haynes's (J. F.) *Student's Guide to the Law of Bankruptcy* 8vo. 2/6 cl. limp.
Haynes's (J. F.) *Student's Guide to the Practice of the Supreme Court*, 8vo. 10/6 cl.
Husband's (H. A.) *Sanitary Law, a Digest of the Sanitary Acts of England and Scotland*, 12mo. 3/6 cl.

Fine Art.

Fagan's (L.) *Collectors' Marks*, 21/ cl.
Hogarth's Works, by J. Ireland, roy. 8vo. 10/6 cl.

Poetry.

“A Drug in the Market,” *Songs of Zion that are not Wanted*, written by Jacobus, 4to. 6/ cl.
Arnold's (E.) *Indian Idylls, from the Sanskrit of the Mahabharata*, 8vo. 7/6 cl.
Dobson's (A.) *Old World Idylls, and other Verses*, 18mo. 6/ cl.
Ferguson's (Sir S.) *The Forging of the Anchor, a Poem*, illustrated, sm. 4to. 5/ cl.
Sonnets by the Earl of Rosslyn, 12mo. 5/ cl.
Tennyson's (A.) *The Princess, a Medley*, 21/ cl.

History and Biography.

Baxter (R.), by G. D. Boyle, 2/6 (Men worth Remembering.)
Blacket's (W. S.) *Researches into the Lost Histories of America*, 8vo. 10/6 cl.
Fuller (Margaret), by J. W. Howe, cr. 8vo. 3/6 cl. (Eminent Women Series.)
Gardiner's (S. R.) *History of England, 1603-1643*, Vol. 5, 6/ Goethe, Life of, by H. Duntzer, translated by J. W. Lyster, 2 vols. cr. 8vo. 21/ cl.
In the Company's Service, a Reminiscence, 8vo. 10/6 cl.
Luther (Martin), by Rev. J. Banks, 12mo. 2/ cl.
Machiavelli (Niccolò) and his Times, by Prof. P. Villari, translated by L. Villari, Vols. 3 and 4, 8vo. 24/ cl.
Memories of Seventy Years, by One of a Literary Family, edited by Mrs. H. Martin, cr. 8vo. 7/6 cl.
O'Brien's (R. B.) *Fifty Years of Concession to Ireland, 1831-1881*, Vol. 1, 8vo. 16/ cl.
Trollope's (A.) *Autobiography*, 2 vols. cr. 8vo. 21/ cl.
Washington (G.), his Boyhood and Manhood, by W. M. Thayer, cr. 8vo. 5/ cl.

Philology.

Euripides' *Iphigenia among the Tauri*, edited, with Introduction and Notes, by E. B. England, 12mo. 4/6 cl.
Freudenberg's (W.) *New Practical Method of learning German: Part 1, Grammar and Exercises, 4/; Part 2, Introductory German Reader, Prose and Poetry, 3/ cl.*

Science.

Adams's (H.) *Notes in Mechanical Engineering*, cr. 8vo. 2/6
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Graham's (R. H.) *Graphic and Analytic Statics in Theory and Comparison*, 8vo. 16/ cl.
Monson's (E.) *Metropolitan Sewage and What to do with It*, 8vo. 5/ cl.

General Literature.

Asheldon School-Room, by Author of ‘Jeannette,’ 3/6 cl.
Aunt Louisa's Favourite Gift-Books: *Life of Cook Robin*, illustrated: *Childhood*, 12 Page Illustrations in Colours, 4to. 3/6 each, cl.
Barker's (Mrs. S.) *For Very Little People*, cr. 4to. 4/6 cl.
Besant's (W.) *All in a Garden Fair*, 3 vols. cr. 8vo. 31/6 cl.
Bray's (Mrs. R.) *Silver Linings, or Light and Shade*, 3/6 cl.
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Hutton's (G. N.) *Whom Nature Leadeth*, 3 vols. cr. 8vo. 21/6
Hawthorne's (N.) *Works*, Vol. 11, *The Dolliver Romance*; Vol. 12, *Tales and Sketches*, &c., cr. 8vo. 7/6 each, cl.
Hay's (M. C.) *Missing*, cheap edition, 12mo. 2/6 cl.
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Henty's (G. A.) *Jack Archer, a Tale of the Crimea*, illus., 6/ Henty's (G. A.) *With Clive in India, or the Beginnings of an Empire*, cr. 8vo. 6/ cl.
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Kingston's (W. H. G.) *From Powder Monkey to Admiral, a Story of Naval Adventure*, cr. 8vo. 5/ cl.
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March Hares and their Friends, illustrated, obl. 4to. 2/6 bds.
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Meade's (L. T.) *Hermie's Rosebuds and other Stories*, 3/6 cl.
Molesworth's (Mrs.) *Two Little Waifs*, illus., 12mo. 4/6 cl.
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Wallis's (A. S. C.) *In Troubled Times, translated from the Dutch by E. J. Irving*, 3 vols. cr. 8vo. 31/6 cl.

FOREIGN.

Theology.

Cochin (A.) *Les Espérances Chrétiennes*, 7 fr. 50.
Runze (G.) *Grundriss der Evangelischen Glaubenslehre*, Part 2, 2m.
Schleusner (G.) *Luther als Vater d. Evangelischen Kirchenliedes*, 2m. 40.
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Law.

Sturm (A.) *Resht u. Rechtsquellen*, 5m.

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Handbuch der Architektur, hrg. v. J. Durm, H. Ende, E. Schmitt, und H. Wagner, Part 1, 16m.
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Kuhnert (E.): De Cura Statuarum apud Græcos, 2m. 50.
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Philosophy.

Drossbach (M.): Die Scheinbaren u. die Wirklichen Ursachen d. Geschehens in der Welt, 1m. 80.
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Noiré (L.): Die Entwicklung der Abendländischen Philosophie vor Kant, 5m.
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Wundt (W.): Logik, Vol. 2, 14m.

History and Biography.

Brockmann (F. J.): System der Chronologie, 3m.
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Philology.

Berliner Studien f. Classische Philologie, hrg. v. F. Ascher-son, 7m. 50.
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Science.

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Cochin (A.): Les Espérances Chrétienues, 7fr. 50.

General Literature.

Bijoux (Les) des Neuf Seurs, 25fr.
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H. A. JÄSCHKE.

HEINRICH AUGUST JÄSCHKE, the Moravian missionary, whose death we announced in our issue of September 29th, was born at Herrnhut on May 17th, 1817. He received his theological training in the Moravian College at Niesky, in Silesia, where he also subsequently (1842-56) held appointments on the educational staff. In the last-named year he accepted an offer to superintend the mission station at Kye-lang, in the British Indian district of Lahoul, in the Western Himalaya, which had only been founded by the Moravian brotherhood two years previously. Here Jäschke found a worthy scope for the exercise of those extraordinary linguistic talents which in previous years had made the acquisition of a number of European, inclusive of several Slavonian, languages, with all their niceties of pronunciation and idiomatic expression, an easy task for him. During the twelve years (1856-68) of his residence on the Himalaya, besides writing various Tibetan tracts for the use of the mission, he worked steadily at a translation of the New Testament into Tibetan and at collecting materials for a comprehensive dictionary of that language. His letter to Schiefner (in the *Bulletin* of the St. Petersburg Academy for February 10th, 1864) and his essay on the phonetic laws of Tibetan (in the *Sitzungsberichte* of the Berlin Academy for 1866) show at once his philological acumen and the deep insight he had gained into the nature of that language. An earlier essay, 'On Tibetan Dialects' (*ibid.* 1860), supplied Prof. Lepsius with valuable data for his book 'Ueber Chinesische und Tibetische Lautverhältnisse' (1861). The three linguistic works from his pen which during that period appeared at the Kye-lang mission press in a small lithographed edition were 'A Short Practical Grammar of the Tibetan Language, with Special Reference to the Spoken Dialects' (1865), 'A Romanized Tibetan and English Dictionary' (1866), and 'An Introduction to the Hindi and Urdu Languages for Tibetans' (1867).

Failing health compelled him in the following year to return to Europe. On board the steamer which conveyed him from India he became acquainted with Dr. Burnell, who took such an interest in the Tibetan-German dictionary on which Jäschke was then engaged that he at once

offered him a considerable contribution towards its printing expenses, which in the end proved all but sufficient to cover the whole cost of publication. The work forms a handsome quarto of 632 pages; its first portion was lithographed at Magdeburg, the latter part at Herrnhut in 1873. Some time before its completion the author, in compliance with an invitation from the India Office, began to make a revised English edition of it, on the merits of which we refer the reader to our notice in the *Athenæum* of March 18th, 1882, p. 341. This edition, printed by the firm of Unger & Co. at Berlin, has the double advantage of excellent Tibetan type, designed by himself, and of a full English-Tibetan index. His translation of the New Testament, which is passing through the same press, is said to hold in style and diction the right medium between the literary language and the simplicity of the modern vernacular. Though his consent was obtained about six months ago to the issue, in Mr. Trübner's series, of a new edition of his Tibetan grammar, the fatal disease to which he succumbed on the 24th of last month had already made too rapid strides for him to be able to make any additions or corrections, or even evince any interest in the work.

Jäschke was of singularly retiring and self-denying habits. He was personally known to but few of the *savants* who looked upon him as the highest authority in the domain of Tibetan philology. Scrupulously conscientious in all his literary work, he would not pass anything for press but what he had maturely weighed and found correct; while in his letters, written to the very last with the utmost neatness, he was so fastidious in the constant endeavour to make his sense perfectly clear to the reader that in the building up of his sentences, interwoven as they were with various parentheses, he was sometimes in danger of falling into the opposite extreme.

It is true that the time may yet be distant when, through the opening up of Tibet to European commerce and enterprise, the fruit of Jäschke's disinterested literary work will be turned to account in its practical bearings. In the meanwhile, however, his books will be indispensable guides to the small but steadily increasing band of students of the language and literature of that country.

THE COMING PUBLISHING SEASON.

MESSRS. JOHN F. SHAW & Co. announce the early publication of 'The Fourfold Life,' by Dr. H. Sinclair Paterson, 'When ye Pray: Lessons on Prayer,' by the Rev. C. H. Waller, M.A., examining chaplain to the Bishop of Liverpool, 'Thoughts in the Valleys,' by Capt. Dawson, late Inniskilling Dragoons, 'The Highway of Holiness,' by the Rev. W. H. Aitken, M.A., and 'Between Times: Thoughts for Spare Moments,' by Lady Hope. Of lighter literature they promise 'Wearyholme; or, Seedtime and Harvest,' by Miss Holt, 'Wild Hyacinths,' by Lady Hope, 'Bek's First Corner,' by J. M. Conklin, 'Winning an Empire,' by Grace Stebbing, 'The Caged Linnet,' by Mrs. Stanley Leathes, 'Nora Clinton; or, Did I Do Right?' by Emily Brodie, and 'Marjorie's Probation,' by J. S. Ranking. For boys: 'Walter Alison: his Friends and Foes,' by M. L. Ridley, 'Alick's Hero,' by Catharine Shaw, 'The Emperor's Boys,' by Ismay Thorn, 'The Robber Chief; or, Too Good for his Trade,' by Edward Burton, and 'His Mother's Book,' by the author of 'Little Freddie.' Of illustrated stories they promise 'All Play,' by Ismay Thorn, with initial letters, head and tail pieces, and numerous illustrations by T. Pym, 'Inglenook Stories,' by Mrs. Stanley Leathes, with many illustrations by M. Irwin, and another series of outline sketches by T. Pym, entitled 'Dainty Drawings for Little Painters.'

Messrs. Oliphant, Anderson & Ferrier's list of new books includes two new stories by the

author of 'Aldersyde,' 'Marion Forsyth; or, Unspotted from the World,' and 'Mistaken,'—two new books by the author of 'Bits from Blinkbonny,' 'Elder Logan's Story about the Kirks,' and 'Little Bluebird, the Girl Missionary,'—two new volumes by the author of 'Jock Halliday,' 'Tom Telfer's Shadow,' and 'Trot's Message; or, Whom have I in Heaven but Thee?'—'Lays o' Hame an' Country: being Poems, Songs, and Ballads,' by Alexander Logan, 'Gleanings from God's Acre: being a Collection of Epitaphs,' by Mr. J. P. Briscoe, and 'The Merchant Evangelist,' a memoir of William McGavin, author of 'The Protestant,' 1773-1832, by the Rev. William Reid, D.D.

Messrs. Wilson & McCormick, of Glasgow, will publish shortly 'A Disciple of Plato: a Critical Study of John Ruskin,' by Mr. William Smart, M.A., and a work to be called 'Iberian Sketches; or, Travels in Portugal and the North-West of Spain,' by Miss Leck, of Hollybush. The latter book is to be illustrated.

THE LUTHER EXHIBITION.

4, Trafalgar Square, October, 1883.

I AM quite content to let the discussion respecting the Luther Exhibition and the official catalogue of it remain where Mr. Karl Pearson has placed it. He has formulated a platform—or *norm*, as he calls it—to which I am unwilling to assent. "I hold," he asserts, "that the public have the peculiar privilege of criticizing their own servants." He then over his own signature endeavours to lead us to believe that he is the public, or acting barrister for it, and shows us how under this law he can punish any little indiscretions of the Trustees and chief officers of the British Museum as his, the public's, "own servants." That great national institution needs no defence from me. There it stands in Bloomsbury, close by, a model of its kind, and abundantly able to protect itself.

Mr. Pearson's fifteen charges and fourteen suggestions, in my judgment, boil down amazingly small when tested critically. There is no satisfying him in argument or fact. If you refer to the best dictionaries to explain the meaning of a word, he replies, "I do not think reference to a dictionary translation can settle the matter." And if you explain two of Luther's words as used in his version of the Bible and in the title of one of his books, coupled with the translation of the same words in our 1611 English version, the ready answer comes back, "I do not think a reference to a Bible translation can possibly upset *usage*." After this manner all his answers are given. I will, therefore, limit myself to a single one of them, and give that as a sample. "Ex uno disce omnes."

Mr. Pearson is merry over the blunder of Luther's *Geistliche Lieder* being rendered 'Spiritual Songs.' In explanation I quoted Luther's version of Col. iii. 16, where the same words are used by him, and in our English version of 1611 translated "spiritual songs." I thought this sufficient and satisfactory, and it seemed so to others. But Mr. Pearson replies that he does not think a reference to a Bible translation can possibly upset *usage*. He does not say what the *usage* is. He asks, however, triumphantly, "Is it, or is it not, customary to speak of Luther's 'Spiritual Songs'?" I reply emphatically that it is customary and proper to so speak of them. He next asks, "Would a bookseller look amused, or not, if you asked him for an edition of Luther's 'Spiritual Songs'?" Let us try. We are, say, at Sotheman's in Piccadilly, and ask, "Mr. Edmonds, will you show us a copy of Luther's 'Spiritual Songs'?" "Which translation, gentlemen? There are two—one entitled 'The Spiritual Songs of Martin Luther,' from the German by J. Hunt, London, 1853, 12mo., and the other, 'Martin Luther's Spiritual Songs,' translated by R. Massie, London, 1854, 8vo.—the one at half-a-crown and the other at a florin. Which will you have?"

"Oh, neither," we reply; "we only desired to show our 'servants' at the British Museum that Luther's 'Spiritual Songs' were a myth; and as it is not the correct thing to quote the Bible to upset usage, or a dictionary to settle the meaning of a word, we must get round this in some other way, for we are of that profession accustomed to make the worse appear the better cause." I fancy that I detect a shade of amusement on Mr. Edmonds's face as he replaces the two books and says to himself, "Evidently another case of the pursuit of knowledge under difficulties." Isaac Watts's hundred and fifty editions of the 'Psalms, Hymns, and Spiritual Songs' had the like effect, and so had the sixteenth edition of 'Spiritual Songs, or Songs of Praise, with Penitential Cries,' &c., published by Hitch & Hawes, London, 1761, 8vo.

Mr. Pearson's third inquiry is, "Or would an Evangelical minister look surprised or indignant if you asserted that, with but few exceptions, Luther's 'Spiritual Songs' were stolen from fifteenth century Catholic hymnology?" I reply for the Evangelical, and say that Luther was not much of a poet himself, and in compiling his 'Ancient and Modern' of 1543, remembering that he was a reformer, he took or reformed such of the old and common gems of the Church as he found, in his judgment, pure and undefiled. Neither he nor Melancthon deemed it stealing to recognize either the Lord's Prayer or the Apostles' Creed in the Augsburg Confession. Luther, with all his horror of the abuses of the Roman Catholic Church in his time, did not disdain to use in the compilation of his *Geistliche Lieder* or 'Spiritual Songs' the old and common properties of the Church, as he had a perfect right to do. The compilers of the Common Prayer of the Church of England in Edward VI.'s time did the same, and I know of no intelligent Christian who accused them of stealing. This taunt of stealing hymns and spiritual songs from the hymnology of the Roman Catholic Church is, I think, unworthy of a liberal scholar.

After the breaking down of every one of his replies, Mr. Pearson very kindly recommends to me the study of modern Protestant and Roman Catholic literature. I thank him for his advice, and without prejudice to Prof. Köstlin's book or Mr. Froude's 'Essays,' at both of which he gives a passing fling, I shall try to follow it. In return I venture to recommend to Mr. Pearson a very useful hint which I had long ago from the papers of Dr. Franklin, and which I have always found useful; that is, in venting one's spite, or carping at the faults of one's neighbours, be sure to be right, and never attack their smaller ones, for, as Poor Richard says, "nothing wrenches a man so much as kicking at nothing." A little moral amica will generally cure these strains in early life. The Luther Exhibition will doubtless survive and culminate on the 10th of November, the birthday of the great Reformer four centuries ago.

HENRY STEVENS, of Vermont.

British Museum, Oct. 16, 1883.

MR. PEARSON returns to his charges against the British Museum Luther Exhibition. Again he shooteth out arrows, even bitter words; but though I cannot quite maintain that he is shooting "at him that is perfect," his arrows certainly fly rather wild. It will be well to take his charges in his answer to Mr. Stevens in their order, and see how far he has cleared himself from an accusation of hypercriticism and unnecessary faultfinding with reference to an exhibition which is beyond doubt of very great interest to students of the Reformation and to admirers of the great Reformer, and which seems to have pleased every one except Mr. Pearson.

1. No one, at any rate in the British Museum, has translated 'Unterricht der Visitatoren an die Pfarhern ym Kurfurstenthum zu Sachsen' by 'Report of the Inspectors instituted by Luther in Saxony.' It is perfectly plain that these

words in the catalogue are not a translation, but an explanation, and as such they are correct. The tract was printed in 1528, the year after the inspection was begun, and though embodying for the most part the *ipsissima verba* of the 'Instructions,' there are phrases in it which show clearly enough that it is the report of the visitors respecting the instructions given by them to the clergy. They (the visitors) state or report that they have given these instructions to the clergy. "Darumb haben wir die Pfarhern unterrichtet und vermanet," &c. "Also haben wir sie vermanet," &c. "Diese Unterricht haben wir den Pfarhern gethan und sie vermanet," &c. These words are in themselves sufficient to show the nature of the document, and though the explanation in the catalogue is not exhaustive, it is plainly accurate as far as it goes. Luther himself in his preface speaks of the book as containing "solchs alles so die Visitatores ausgerichtet und schriftlich unserm gnedigsten herren haben angezeigt." This is quite opposite to the statement made by Mr. Pearson that the work is Luther's instructions to the inspectors.

2. Mr. Stevens is certainly wrong in his assertion that the word for sermon is not to be found in the work 'Vom eelichen Leben.' But what then? What is a printed sermon but a "treatise"? That Luther delivered it from a pulpit does not alter the character of the work, and it is simply sheer nonsense to find fault with a catalogue on such grounds as this.

3. I imagine that Mr. Stevens is mistaken in attributing the translation of "Sacrament der Puss" by "confession" to a slip of the pen. Of course, it is not technically accurate theological language. But at least it is good colloquial language, and more likely to be "understanded of the people" than the more exact expression; and it is to be remembered that the catalogue is intended as a guide not only to learned theologians, but also to the average English Protestant, to whom "penance" implies something very different from what Roman Catholics understand by it, and who undoubtedly uses the word "confession" to express the whole system implied in the "sacrament of penance." One has only to refer to the accusations made against any Ritualistic clergyman to find this out. It would hardly have been the wish of the Museum to convey the impression that Luther wrote a treatise on walking to Rome with peas in one's shoes or wearing hair shirts. A popular catalogue had better be written in Hebrew than in strict theological language, for then, at least, it would not mislead. As to Catholic sympathy, it has nothing to do with the matter.

4. Perhaps philologists are right in their opinion of the meaning of *erde* in *Schwarzerde*, though, after all, it is a mere conjecture. It is, however, perfectly certain that Philip Schwarzerde believed that the meaning of his name was *μέλαρα χθών*, and such an explanation of the name is necessary to show the *raison d'être* of the name Melancthon. That he was right or wrong in its original meaning is not to the point. If a man deliberately calls himself by a compound of two German words, one of which means *black* and the other of which may mean *earth*, and afterwards deliberately calls himself by a compound of two Greek words, one of which means *black* and the other *earth*, it is surely enough to explain that the names mean "black earth" without crowding a little guide-book with the conjectures of philologists as to what the German name meant before the subject of the story possessed it. When Melancthon had the name it was understood to mean "black earth" by him and his friends, and that is enough.

5. It is very probable that there were several copies of the Vulgate in the Erfurt library, and Luther might have bought a copy for a moderate price had he been so minded; but we are only concerned with the copy that he read, and there was really no reason why the Museum should

occupy itself with killing dead men by disputing over again the settled question of the "unique Vulgate." It is not the business of the Museum to give a catalogue of the Erfurt library, nor was it any part of its plan to "lead a prejudiced Protestant public to a knowledge of the richness of that institution in Bibles."

6. Luther's Rotwelsch vocabulary is not a vocabulary of Romany. If there are any Romany words in it, they are so few as to give no character to the work. The main body of the dictionary consists of German words used figuratively, in fact, of German slang, interspersed with corrupt Hebrew and a few other words from various languages.

7. After all, is Mr. Pearson so very right about Luther's "memorable words"? Accounts certainly differ as to the exact words used by him, but the conclusions of very good authorities are by no means uniform. Even Burkhardt, who began the discussion in 'Theologische Studien und Kritiken,' in 1869, says of his doubts, "Wir sind weit davon entfernt, zu glauben, unwiderlegbare Beweise für unsere Ansichten erbracht zu haben"; while Dr. Julius Köstlin, who ably sums up the controversy, as far as it had gone, in his 'Luther's Rede in Worms,' published in 1874, after discussing the question of the order and place of the words, comes to the conclusion that the matter is by no means settled for or against any particular form, but seems to throw little or no doubt on the substantial accuracy of the tradition. Mr. Pearson may also be referred to what Knaake and Mönckeberg have said on the subject, though he may have already seen it. If any later writers, Catholic or Protestant, have placed the matter in a clearer light, it will be interesting to hear of them, including the nameless critic whom Mr. Pearson cites. It will also be interesting to see any valuable Catholic Luther literature.

8. Mr. Pearson is very careful not to make any suggestion as to what he would prefer to 'Spiritual Songs.' The only alternative is "Hymns," in which case, though I do not wish to attribute to Mr. Pearson a translation which he has not suggested, I should be glad to hear how with any approach to liturgical accuracy he would justify the application of the word "hymn" to the Psalms of David, to the Litany, to sequences, to antiphons (such as "Da pacem, Domine"), to Christmas carols, or in fact to half the book. We are all glad of the information that Luther stole most of his 'Spiritual Songs' from "fifteenth century Catholic hymnology," as from this we may learn that St. Ambrose and Prudentius, not to speak of King David, were fifteenth century Catholics. What sort of stealing it may be when the thief tickets the stolen goods with the original names can be left to impartial critics to judge. A bookseller would be easily amused if the mere asking for Luther's 'Spiritual Songs' would cause him amusement, and it is possible that he might be able to supply the book, for out of the three English translations in the Catalogue of the British Museum, two (those by J. Hunt and R. Massie) are so entitled. Perhaps Mr. Pearson has a different usage all to himself.

No doubt, had the wish of the Museum authorities been to show up Luther in an unfavourable light, they might have exhibited certain works such as the 'Baptesel.' But it is not the place of the British Museum to act the part of the "man with the muck-rake" by collecting together for exhibition all the dirt of a foul-mouthed age on any subject. The object of the exhibition was to do honour, not dishonour, to the memory of one who was undoubtedly a great man and to whom nine out of every ten Englishmen owe in a great measure the particular form of their religion, at the same time taking care not to needlessly offend the susceptibilities of their Roman Catholic fellow countrymen. To do this there was no need to pander to the modern cant of unsec-

tarian impartiality by vilifying as well as glorifying the hero of the century. As to that other book of which Mr. Stevens and Mr. Pearson speak, it is very rare, I believe, and long may it remain so, and even the page suggested by Mr. Pearson is sufficiently objectionable to be excluded from such an exhibition.

I may conclude by saying that I had personally nothing to do with the Luther Exhibition or its catalogue, for I was away from London during the whole time of its construction; and I must also disclaim any right to be considered as officially defending the British Museum.

HENRY JENNER.

THOMAS LOVELL BEDDOES.

SOME new particulars of the career of the poet of 'Death's Jest-Book' will not, I think, be unwelcome to readers of the *Athenæum*. I may first explain how it is that they have passed into my possession. Mr. Leslie Stephen having invited me to write the article "Beddoes" for his great biographical dictionary, I bethought me of a little black tin box which I had frequently seen in the study of my friend Mr. Robert Browning. Most students of Beddoes are, no doubt, aware that the admirable anonymous memoir prefixed to the 1851 edition of the 'Poems' was written by Thomas Forbes Kelsall, a solicitor of Southampton, to whose pious enthusiasm the preservation of the name and writings of Beddoes is due. Mr. Browning met Kelsall but once, and on that occasion did not know who he was until he had won Kelsall's heart by a warm commendation of the genius of Beddoes. After the publication of the memoir in 1851 Kelsall continued to add to his notes of Beddoes's life, but found no fresh opportunity for making them public. He preserved all the manuscripts referring to the poet, all his poems, letters and details gleaned from other persons, in the box I have mentioned, which at his death he bequeathed to Mr. Browning in consideration of his enthusiasm for his friend. On appealing to Mr. Browning to allow me to examine this box, which had remained untouched since the day it passed into his hands, I received a most kind and cordial invitation to do so at once; and last July we turned over these pathetic relics together.

Some slight matters of detail regarding the early life of Beddoes will be found corrected in my article in the dictionary; but, on the whole, Kelsall's account is singularly accurate. It is in the record of the close of the poet's career that his information was on certain points insufficient. In the first place, it now appears that he was wrong in saying that Beddoes never assumed the title of doctor in medicine. The truth is that although he was obliged to leave the Bavarian dominions, for a political reason, in 1832, after he had obtained the degree of M.D. from the University of Würzburg, but before the diploma was actually conferred upon him, yet he did assume the title of M.D. at Zurich in 1835, and practised there for four years. He brought with him a considerable reputation as a physiologist, and we found a testimonial, in the handwriting of the celebrated Blumenbach, stating that Beddoes was the best pupil he ever had. It seems that the surgeon Schoelien proposed him to the University of Zurich as a professor, and that he was elected, although the syndic, on account of his revolutionary principles, refused to ratify the election. Beddoes, however, continued to reside in Zurich for several years, and amassed there a scientific library of 600 volumes. It further appears from Mr. Browning's MSS. that in March, 1840, his life was threatened by the insurgents, who had murdered his friend Hegelochweiber before his eyes, and that he was helped to fly from Zurich by a former leader of the Liberal party named Jasper.

The last time Beddoes came to England was in the summer of 1846. His friends found him

very much changed, and most eccentric in manner. Mrs. Procter tells me that the last time that Barry Cornwall saw Beddoes the latter was in the hands of the police for having attempted, in a fit of fantastic bravado, to set Drury Lane Theatre on fire with a five-pound note. Mr. Procter easily persuaded his captors that this was not the kind of torch that a serious incendiary would make use of. After this Beddoes complained of neuralgia, and shut himself up in his bedroom for six months, reading and smoking.

The circumstances which attended his death were mysterious, and have not been made known to the public. The published account was founded on a letter from Beddoes to his sister, in which he says: "In July I fell with a horse in a precipitous part of the neighbouring hills, and broke my left leg all to pieces." This is the version which he wished to circulate, and which Kelsall believed at the time he wrote his memoir. The facts are plain to Mr. Browning and myself, however, and we find that Kelsall not only became aware of them, but considered at the close of his life that they should eventually be given to the world. We do not feel justified at present in doing this, but Mr. Browning decides that certain corrections in the accepted story should now be made. The incident, then, whatever it was, occurred not in July, but in May, 1848, and in the town of Bale, where the poet had arrived the previous night. He was immediately taken to the hospital, where he was placed under the charge of his old friend Dr. Frey and of a Dr. Ecklin. The leg was obstinate in recovery, and eventually gangrene of the foot set in. On the 9th of September it became necessary to amputate it below the knee-joint; this operation was very successfully performed by Dr. Ecklin. Beddoes had not, until this latter event, communicated again with his friends in England; but during October and November he wrote to them very cheerfully, declining all offers of help, and chatting freely about literature. In December he walked out of his room twice, and proposed to go to Italy. His recovery was considered certain, when, on the 26th of January, 1849, Dr. Ecklin was called to his bedside, and found him insensible. He died at 10 P.M. that night. On his bed was found a paper of directions, written in pencil with a firm hand, leaving his MSS. to Kelsall, and adding: "I ought to have been among other things a good poet." He was buried in the cemetery of the hospital.

A careful examination of the MSS. in the box led us to a high opinion of Kelsall's taste and discretion. He certainly selected from this mass of verses all that was best fitted to raise and support his friend's reputation. Several fragments of a drama of 'Love's Arrow Poisoned,' and a volume of lyrics, entitled 'Outidana; or, Effusions, Amorous, Pathetic, and Fantastical,' apparently prepared for the press at Oxford in 1825, are the principal unprinted things. The tragedy of 'The Last Man,' frequently mentioned in Beddoes's correspondence, seems to have totally disappeared. It may be added that in personal appearance Beddoes is reported to have been short and thickset, with a certain resemblance to Keats. In the last year of his life he allowed his beard to grow, and "looked like Shakspeare." His friends in the hospital spoke of his fortitude under suffering, and said that he always showed "the courage of a soldier."

EDMUND W. GOSSE.

Literary Gossip.

THE first of Mr. James Payn's 'Literary Recollections' will be published in the December number of the *Cornhill Magazine*. The subject will be Mary Russell Mitford.

LORD ARCHIBALD CAMPBELL's tales of Argyllshire, mentioned some time ago by us,

are nearly ready. The interest of the thick quarto lies in these tales being written down without alteration from the Gaelic. Lord Archibald has been at no little trouble and expense in collecting them. They will be new to most readers as, though they are known to the clergy of the district, they are unfamiliar to the outside world; nor have they anything in common with the works of Mr. Campbell of Islay, for fairy lore is excluded. There is topographical matter of deep interest to the families who once inhabited Kintyre, records of graves, &c., which would have been soon lost if not recorded. The etchings, some fourteen in number, were done by Mr. Charles Laurie from pictures at Taymouth.

A brochure entitled 'The Truth about Tonquin' will shortly be published in London and Leipzig, based upon the letters recently contributed to the *Times* by its Tonquin correspondent, Mr. A. R. Colquhoun, the well-known traveller. 'La Vérité sur le Tonquin' might be a valuable contribution towards the discussion of French colonial policy which is to take place next week in the French Chamber, but it is not likely to find a French publisher.

MR. WILLIAM SKENE, the learned historian of Celtic Scotland, is going to make his appearance in a new field of literature. He is preparing some lessons on the life of Christ intended for use in Sunday schools and families.

MR. EDWARD EDWARDS is engaged on a new edition of his 'Memoirs of Libraries.' The new issue will be in three volumes, instead of the two of the original edition. It will be printed exclusively for subscribers, and will be sold only by the author (Sea-View, Niton, Isle of Wight) and by the printer. Each volume is so arranged as to be a book complete in itself; i. e., it embraces a strictly definite section of the general subject, and is furnished with a special title-page, expressive of that section only, as well as with a general title-page, common to the three. Vol. i. it is hoped may be ready for issue in June, 1884.

MR. CHARLES GIBBON has nearly completed a new novel, the opening chapters of which will appear in *Chambers's Journal* in January next. The period of the story is to-day; the scene is laid partly in the farming and forest districts of Essex (another part of the county from that in which the action of 'Queen of the Meadow' and 'Of High Degree' takes place) and partly in London.

PROF. DELITZSCH's new work on 'The Hebrew Language viewed in the Light of Assyrian Research' will be published in two weeks' time by Messrs. Williams & Norgate. It will consist in substance of the articles that lately appeared in the *Athenæum*, but much altered and enlarged.

THE first instalment of Prof. Jebb's edition of Sophocles, which the Cambridge Press advertises, consists of the 'Edipus Rex,' and comprises a prose translation facing the text, with an apparatus criticus and an English commentary below, an elaborate metrical analysis, and short essays on points of special interest collected in an appendix. We may take this opportunity of saying Herr J. Imelmann is engaged on a translation into German of Prof. Jebb's admirable little biography of Richard

Bentley. Herr Imelmann had already published a German version of Prof. Jebb's paper on the 'Speeches of Thucydides' in the *Journal of Hellenic Studies*.

MR. THOMAS NORTH, F.S.A., whose 'Chronicle of St. Martin's Church, Leicester,' was favourably noticed in our pages some years ago, now proposes to print careful transcripts and selected extracts from the accounts of the wardens of that church, extending from 1489 to 1844. He is prepared to send a detailed prospectus to any one applying by post to him at Llanfairfechan, North Wales.

MESSRS. NISBET & Co. are preparing for publication a work entitled 'The Empire of the Hittites in the Light of the Bible and Inscriptions, with Copies of the Inscriptions,' by William Wright, D.D. Prof. Sayce will contribute a preface.

THE Yorkshire Archaeological and Topographical Association proposes to begin at once the publication of a "Record Series," consisting of such parochial registers as are prior to the date of the General Register Act. It has been decided to fix the special subscription to this series at one guinea per annum, and the amount of work which can be undertaken in a year will depend upon the support which the council receive. It may be sufficient to state here that the publications will be issued as rapidly as possible, and that at least one volume (uniform in size with the *Yorkshire Archaeological Journal*) will be issued in each year; and the council hope to receive sufficient support to enable them to issue two volumes annually.

THE catalogue of the Reform Club library, which we noticed some months ago, is now in the hands of the publisher, Mr. Ridgway, Piccadilly.

THE first of the new series of Rhind Lectures, on the Roman occupation of Britain, was delivered in Edinburgh on Monday by Dr. J. Collingwood Bruce, of Newcastle. The lecturer gave an account of the voyage of Pytheas, and of the invasions of the Romans down to the time of Vespasian.

MR. R. B. ARMSTRONG, who has been known to Scottish antiquaries for some years as a zealous explorer of Border antiquities, will next month issue, through Mr. Douglas, of Edinburgh, the first part of a 'History of Liddesdale, Eskdale, Ewesdale, Wauchopedale, and the Debateable Land.' The portion of the work about to be published covers the period from the twelfth century to the year 1530.

A BRONZE statue of the poet Tannahill is to be unveiled to-day (Saturday) in the Abbey churchyard of Paisley. The design, prepared by Mr. D. W. Stevenson, A.R.S.A., from a drawing of the poet after death and also from a posthumous bust, represents him as listening to some country girls singing one of his popular songs. The funds for the execution and erection of the memorial have been derived from the concerts that have been held yearly on Gleniffer Braes, near Paisley.

THE death is announced of Mr. John Gardiner, the proprietor and editor of the *Wisbech Advertiser*. Mr. Gardiner, who started as a bookseller in Wisbech in 1844, commenced his newspaper as a monthly

publication in 1845. Since 1855 it has appeared every Wednesday, and in 1857 Mr. Gardiner began issuing a sheet on Saturdays under the title of the *Wisbech Telegraph*. Both papers have proved successful.

THERE will be no separate issue in connexion with *Harper's Magazine* this year. The December number will be called "*Harper's Magazine, Christmas*," and will contain contributions from Mr. Charles Reade, Mr. William Black, Mr. W. D. Howells, Mr. John G. Whittier, Mr. Austin Dobson, and Mr. George H. Boughton. The illustrations are to exceed in beauty, size, and number anything yet given in *Harper*. Messrs. Harper also announce that this is only to be the first of a series of increasing excellence. The competition between the illustrated magazines is certainly to the benefit of the public, who now get in the cheapest form the best work of some of the best of our artists, engravers, and authors.

THE Monthly List of Parliamentary Papers for September reaches us close on the heels of that for August. It enumerates 16 Reports and Papers and 34 Papers by Command. Of the first, one only is in the Lords, being the Standing Orders of the House of Lords relative to the bringing in and proceeding on Private Bills, 1883, a paper of great importance to those professional men who are busily engaged in the present season in the preparation of parliamentary deposits. Among the Commons' Reports and Papers we note a Return of the Amount of Shipping (tons weight of hull) estimated for and calculated to have been actually built from the Year 1865-66 to 1882-83; and the Report of the Select Committee on Harbour Accommodation. Among the Papers by Command will be found Vol. II. of the Scottish Census of 1881; the General Report to the Board of Trade on the Railways of the United Kingdom; the Return of Continuous Breaks on the same for the six months ending June 30th, 1883; and Concessions, Conventions, Statutes, and Resolutions of the Suez Canal Company, with the Sultan's Firman, stated to be a reprint of No. 6, 1876.

ON the 16th of this month, the anniversary of the entry of the Italian troops into Verona, was inaugurated in that city a statue of Aleardo Aleardi.

DR. GORDON HAKE, the well-known poet, has compiled a pamphlet 'On the Powers of the Alphabet,' in which he has worked out a tonic scale of the relative lengths of the letters.

MR. C. H. DANIEL, of Worcester College, Oxford, has just issued from his private printing press 'Prometheus the Fire-Giver,' a play written on the Greek model by Mr. Bridges. The number of copies is limited to one hundred.

PROF. GEORGE STEPHENS writes from Copenhagen:—

"In your notice of Garnett's 'Beowulf' (Sept. 22nd, p. 362) you say: 'Of that work we may remark in passing that it is matter of regret that this blue ribbon of Anglo-Saxon scholarship has been allowed by English scholars of Saxon to slip into the hands of a German fellow labourer. It is, however, well that the labour should be undertaken, even if we can find no Englishman to do it.' Allow me, as an Englishman, to thank you for this protest, gracefully and mildly worded. But permit me also to re-

mark that the University of Cambridge contemplated the publication of this facsimile edition under the experienced guidance of our great English expert Prof. Skeat. It was in consequence of a London intrigue that the work was eventually put into the hands of Prof. Zupitza, to the great disgust of all right-minded Englishmen. No one denies the competence of Prof. Zupitza, but none of us can understand why this studied slight should have been put on English scholarship of the highest class."

MESSRS. HOULSTON & SONS have in the press a handbook by Mr. C. E. Pascoe, entitled 'Where shall I Educate my Son?' a manual for parents of moderate means, which will contain advice and information as to the relative expenses of education at the various public and grammar schools and private educational establishments.

THE Cymrodorion Society have resolved to print and circulate an address delivered before them at their last meeting by the Marquis of Bute, which they regard as a valuable contribution to the ethnology and philology of Wales.

A NEW novel, entitled 'Jonathan Swift,' will shortly be published by Messrs. Hurst & Blackett, who have also in the press 'A Christmas Rose,' by Mrs. Randolph.

As an instance of how the Japanese are assimilating Western civilization, we may mention that several of Mr. Herbert Spencer's works have already been rendered into their language. We have seen a translation of the 'Data of Ethics' made by Tamaguchi Matsugoro, published in 1882. The 'Education' was translated and published by the Educational Department in 1880; sundry of the 'Essays' as early as 1878; 'Social Statics' in 1881; and 'The Study of Sociology' in 1883. "The Leader of Young Japan" is having translations made of the rest of Mr. Spencer's works. In the University of Tokio they, along with other European works, are studied in the originals.

THE Californian bookseller and historian, Mr. H. H. Bancroft, has gone to Mexico and Central America for the purpose of studying ancient documents and antiquities. He is accompanied by three assistants, and will carry on his historical labours without intermission.

MR. RIVINGTON has issued forms of the registration of copyrights at Stationers' Hall. One of these deals with books; another with paintings, drawings, and photographs; and a third with dramatic pieces and musical compositions.

IN our last number Messrs. Field & Tuer wrote saying that the author of 'John Bull et son Ile' had refused to allow an English translation of his book to appear. He has since relented, they inform us, and the work will consequently appear in an English dress.

THE volume of essays by Dr. F. Hueffer which we announced some time ago will have for its title 'Italian and other Studies.'

SCIENCE

Report of the Meteorology of India in 1881. By Henry F. Blanford, F.R.S. (Calcutta, Government Printing Office.)—This is the seventh report of the series. It deals practically with the same area as its predecessors. Two new stations on the outer Himalaya and two on the

plains of India furnish registers for the first time, while one station on the extreme north of the mountain region has been abandoned, and three others have ceased to contribute registers. In their general scope and character the observations summarized and discussed in this report are similar to those dealt with in previous years. In 1880 registers of ground temperature were given for the first time from two stations. In the present report similar registers are contributed from four stations in Northern India. The Meteorological Reporter to the Government of India furnishes an excellent report, which occupies 177 pages of this large quarto volume of 294 pages. In this the mean results of the observations of the year (1881) are compared with the corresponding averages of homologous observations in past years, the differences or anomalies being taken as the characteristic features of the year and discussed in their mutual relations. Mr. Henry Blanford tells us that since a knowledge of rational meteorology is the final object in view, and as it is only so far as it is established on a rational or physical basis that meteorology can claim to rank as a branch of science, he has not avoided reference to physical explanations where such have been suggested by the phenomena themselves. For example, attention is directed to a few phenomena in which unexpected results have become apparent. Thus, in studying the variability of the solar radiations, it appears that some condition of the atmosphere other than that of visible cloud or invisible vapour greatly affects the indications of the solar thermometer and exceeds any probable effect of the variation of solar radiation. The season in which the skies are most serene is also that in which the obscure cause of athermancy attains its maximum. Again, the dependence of temperature on rainfall, and the persistence of pressure anomalies, independently of variation of temperature, for many months and even years in succession—the opposition of the pressure anomalies on the plains and at elevated stations indicating opposite variations of density in the higher and lower strata—are said to have received additional confirmation from the meteorological history of the year. These and some other explanations have been suggested by the phenomena registered, but, with the modest caution which is peculiar to the strictly philosophic mind, Mr. Blanford says "such references are, in nearly all cases, little more than suggestions." The plates, giving graphic illustrations of meteorological phenomena, are executed with considerable delicacy, and the printing of the large accumulation of tables of observations reflects the highest credit on the Government printing department in India.

ASTRONOMICAL NOTES.

ALTHOUGH the epoch of maximum of frequency and abundance of solar spots occurred last year, and they have been for some time on the whole diminishing, the decrease is, as usual, much slower than the previous increase, and some very large spots have again been seen quite recently.

The present week has not been favourable for observing the returned comet of 1812, on account of the overpowering moonlight. The moon was full on Tuesday morning; to-night she does not rise until about half-past 8 o'clock; and during the next two weeks she will not interfere with observations which require a dark sky. When the moonlight increases again in November, the comet's brightness will have become so much greater than it is now that it will probably be possible to observe it throughout when the weather is favourable. We therefore extract from the continued ephemeris of MM. Schulhof and Bossert (*Ast. Nach.*, No. 2546), computed for midnight at Berlin, corresponding to 11^h 6^m at Greenwich, from to-night until the end of next month:—

Date.	R.A.	N.P.D.
	h. m. s.	
Oct. 20	16 44 59	35 6
" 21	16 46 22	35 21
" 22	16 47 45	35 33
" 23	16 49 17	35 44
" 24	16 50 49	35 55
" 25	16 52 24	36 7
" 26	16 54 2	36 19
" 27	16 55 43	36 30
" 28	16 57 27	36 41
" 29	16 59 14	36 52
" 30	17 1 5	37 4
Nov. 1	17 2 58	37 15
" 2	17 4 55	37 26
" 3	17 6 59	37 37
" 4	17 11 6	37 59
" 5	17 13 17	38 9
" 6	17 15 31	38 20
" 7	17 17 45	38 31
" 8	17 20 10	38 42
" 9	17 22 35	38 53
" 10	17 25 4	39 4
" 11	17 27 38	39 15
" 12	17 30 15	39 26
" 13	17 32 56	39 37
" 14	17 35 42	39 48
" 15	17 38 32	39 59
" 16	17 41 27	40 10
" 17	17 44 26	40 22
" 18	17 47 30	40 33
" 19	17 50 39	40 45
" 20	17 53 53	40 57
" 21	17 57 13	41 10
" 22	18 0 37	41 22
" 23	18 4 8	41 35
" 24	18 7 43	41 48
" 25	18 11 25	42 2
" 26	18 15 13	42 16
" 27	18 19 6	42 30
" 28	18 23 6	42 45
" 29	18 27 13	43 0
" 30	18 31 25	43 16

The only bright stars which this course will carry the comet near are β and γ Draconis, with which it will be in conjunction on November 11th and 20th respectively, passing each star about 2' to the south. The comet's brightness is now about three times as great as at the date of discovery, and will probably at the end of next month be about five times as great as it is now, so that we may expect that by that time, if not before, it will be visible to the naked eye. Most of the observers report a considerable increase in the comet's brightness on the 22nd and 23rd of September, after which it was nearly equal to a star of the eighth magnitude, with traces of the development of a tail. Dr. Hartwig, of Strasbourg, observing it on the 28th of that month, states that the coma had a diameter of nearly 5', and that the nucleus was no longer symmetrically placed within it; the latter was surrounded by another bright envelope, about 40" in diameter.

SOCIETIES.

NEW SHAKSPERE.—Oct. 12.—Mr. F. J. Furnivall, Director, in the chair.—The Chairman made some remarks on the progress and work of the Society during the past session.—Dr. P. Bayne read a paper 'On the Supremacy of Shakspeare,' and endeavoured to show broadly the main tests by which such supremacy was proved. The first of these lay in the mightiness of his touch. One proof of this was the power of condensing into as few words as possible all that could ever be said on the subject before him—as, for instance, in the description of the camps ('Henry V.' Act IV.). It was shown also in the fulness of his knowledge, as evidenced, for instance, in the handling of the crowd under the influence of Brutus and Antony's speeches, rising to the utmost perfection of genius in the cry, "Let him be Caesar!" But it is the short terse prose which he sometimes uses which speaks volumes in a few lines; as in the 'Merchant of Venice,' III. iii., when Shylock answers Salario, asking what good Antonio's flesh would do him. On this point alone we might take our stand as proof of supremacy—his power of putting a maximum of meaning into a minimum of words. Another test was the typical character and breadth of his delineation. His men had generic truth—they were citizens of every land. He took nature in its abiding types. Shakspeare, in his riper work at least, instinctively shunned extreme facts; he avoided trivialities, working with set purpose even in his laughter. He took by preference the most difficult things to deal with, and always did the most difficult things best. The one word we should choose to express his unique greatness is "range."

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
Tues. Photographic, 8.—
Wed. Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
Thurs. Quakers Microscopical, 8.

Science Gossip.

MESSES. SMITH, ELDER & Co. will issue 'The First Book of Euclid made Easy for Beginners.' The novel features of the book are that the diagrams are unlettered and printed in coloured lines, and that each stage of the construction is shown by a separate diagram. The object is stated to be to enable a beginner to understand the problems by avoiding the difficulty to many youthful minds occasioned by the use of letters, while it at the same time removes the temptation to endeavour to repeat the problems by rote.

MR. D. MORRIS has in the press a work which will be shortly published, entitled 'The Colony of British Honduras, its Resources and Prospects, with particular Reference to its Indigenous Plants and Economic Productions.' This work will include the results of Mr. Morris's travels in British Honduras, and throw a new light on many points connected with the climate, the flora, and the resources of this little-known British dependency. The publisher will be Mr. Edward Stanford.

HER MAJESTY has granted permission to the Meteorological Society to adopt the prefix "Royal."

THE extermination of one creature, the locust, occupies the attention of many governments. Since the English Government have had possession of Cyprus it has become a duty to take charge of locust hunting. The Governor reports that in 1882 he was successful in keeping the locusts down, and he considers the method of screens so effective that he proposes to rely on catching the live locusts, and not to gather the eggs. This is not in conformity with the accepted practice in China, Russia, and Turkey.

THE next meeting of the Institution of Mechanical Engineers will be held at Birmingham on Thursday, November 1st. The following papers will be read and discussed at the meeting:—'On the Inventions of James Watt, and his Models preserved at Handsworth and South Kensington,' by Mr. Edward A. Cowper, of London, Past-President; 'On Fuel Consumption in Locomotives,' by M. Georges Marié, of Paris; and 'Experiments on Friction,' report of the Research Committee.

THE first number of *Sunlight*, a popular scientific journal, has made its appearance in Glasgow. It is to be issued monthly at fourpence.

THE publication of the concluding part of the 'Herefordshire Pomona,' of which the sixth part is now issued from the office of the *Journal of Horticulture*, is deferred until the end of 1884. The reason given for this long delay is that the Woolhope Club, under whose auspices the work has been produced, intend to be represented at a congress of the French Pomological Society at Rouen in the autumn of next year; and it is desired to include in part vii. the substance of the report which will be made on that congress by a committee of the club.

THE Secretary of the American Institute of Mining Engineers has forwarded to us some proofs in advance of papers to be read at the Troy meeting, which commenced on the 9th of October. Mr. Alfred E. Hunt read 'Some Notes and Tests of an Open-hearth Steel Charge made for Boiler Plate,' and Mr. G. C. Stone, of Newark, read a paper 'On the Determination of Manganese in Spiegel.'

MR. ARNOLD LUPTON, in opening the Mining Department of the Yorkshire College, Leeds, on Monday, the 8th inst., stated that whilst in England the art of coal mining had reached a high degree of excellence, he found on the Continent that there was a higher average of excellence in all those operations where scientific training was required.

THE *Transactions of the Royal Geological Society of Cornwall*, being the sixty-ninth annual report, has been received. This volume contains several papers of considerable interest on mineral lodes.

JOAN has died his agent tutor Charles pupil of his 1822 accouché Murch was for public of the ignorant difficult tongue spoke invest which Murch applied ing the tained quarri devoted of love "Syst steady twenty plates lished graptoc Franc occasi Royal from nomin Académ count especi Dr. the fa to chi pure crysta may I Mr Maga of tec of C remain curio of th Assoc Fores the h

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JOACHIM BARRANDE, the great palæontologist, has died at Prague in the eighty-third year of his age. He was born in 1800, and being tutor to the young Duc de Bordeaux when Charles X. abdicated, Barrande took his young pupil to Prague, and remained there to the close of his earthly labours. His early studies in 1829 were directed to natural history, but, accident having made him acquainted with Murchison's 'Silurian System,' his attention was forcibly directed to geology, and in 1846 he published his first geological paper. His studies of the Bohemian rocks were impeded by his ignorance of the language. Notwithstanding the difficulty, to a Frenchman, of acquiring this tongue, he laboured most unweariedly until he spoke it fluently. He then commenced his investigations of the rocks around Prague, in which the first fossils were discovered in 1829 by Murchison. Greatly interested in this, Barrande applied himself with unusual zeal to collecting the fossils and studying the rocks which contained them. He employed workmen to open quarries and search for palæontological treasures, devoting his time and his fortune to this labour of love. In 1852 Barrande began his great work, 'Système Silurien de la Bohême,' which was steadily continued, and it now consists of twenty-two thick quarto volumes of text and plates. In the same time Barrande has published numerous memoirs on Brachiopoda and graptolites. During his voluntary exile from France for more than half a century Barrande occasionally visited his native land, but, a strong Royalist, he would not accept any distinction from his countrymen, and he refused even to be nominated as a corresponding member of the Académie des Sciences of Paris. From other countries he received numerous honours, and especially from our own Geological Society.

DR. HERMANN WEDDING, of Berlin, points to the fact that when melted cast iron is allowed to chill the first crystals which form are nearly pure iron. He suggests that by repeatedly crystallizing the iron a metal of high character may be obtained from poor pig iron.

MR. E. T. NEWTON has in the *Geological Magazine* a paper describing the recent discovery of teeth of the cave hyena in the Forest bed of Corton Cliff, Suffolk, associated with the remains of *Rhinoceros crivascus*. This comes curiously soon after the address of the president of the Anthropological Section at the British Association, in which he contended that the Forest bed gave no evidence of the existence of the hyena.

FINE ARTS

PHOTOGRAPHIC SOCIETY'S EXHIBITION.—OPEN DAILY, at 5, FALM MALL EAST. 1s.—Monday, Wednesday, Saturday Evenings, Seven till Ten. 6d.—Monday Evenings, Optical Lantern.

'THE VALE OF TEARS'—DORE'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Raphael: his Life and Works. By J. A. Crowe and G. B. Cavalcaselle. Vol. I. (Murray.)

(First Notice.)

FROM the days of Rumohr to those of Passavant and Waagen Raphael's works were subjected to the minutest investigation, and we cannot agree with Messrs. Crowe and Cavalcaselle in thinking that the outcome of those inquiries has not been commensurate with the labour expended. In fact these pages show the value of researches which were undertaken before Rumohr was heard of, and continued by others who were born after the stupendous labours of Passavant, the true founder of modern Raphael lore, were published. Waagen was once

overvalued, but nowadays his works are treated with gross unfairness and much ingratitude. He was not, however, the last to add directly to our knowledge of the much-loved Urbinate; while the light indirectly cast on Raphael's career by those who have studied the works of his father, of Perugino, Timoteo Vite, Francia, and Fra Bartolommeo, has been considerable, and the additional knowledge we have acquired of late years about the career and works of Albert Dürer has also done something for Raphael. The more we know about the great masters of Raphael's age, the better are we able to estimate the genius and the achievements of the most graceful, accomplished, and lovable of them all. A very important part of the volume before us is devoted to the elucidation of the relations of the painter to the contemporaries of his youth. Making light of the alleged influence of Vite, Mr. Crowe and Mr. Cavalcaselle have tried to prove how he was taught under his father and Perugino, giving even more weight than others have done to the effect produced on him by the instructions of Perugino, although, rightly enough, they have made ample allowance for the spontaneity of the pupil's genius, which had, they say, in turn a profound effect on Vannucci himself.

Messrs. Crowe and Cavalcaselle have likewise paid more attention than any of their forerunners to the drawings Raphael made as studies. They supply, after all, the best key to the mysteries of his practice, his genius, and the histories of his pictures. The popular and extremely convenient work of M. E. Muntz, which we lately reviewed, has, in its transcripts from some of Raphael's studies in ink and other materials, a great advantage over all other works. This mode of illustration might with the greatest advantage be repeated whenever the lives and works of artists are in question. From the study of the drawings of Dürer Dr. Thausing obtained some remarkable results in respect to that artist's biography; and although it is impossible to accept all his conclusions, M. Ephrussi has derived some excellent material from them.

It was not difficult for any practised draughtsman, whose own studies had made him familiar with the antique, to recognize the effect on his juvenile paintings of Raphael's observations of such statues as were known in his days. In this volume Raphael's debt to the antique is very carefully insisted on, but the remarks of our authors are not more profound or extensive than those of their forerunners. Nevertheless it is convenient to have the right view of this important point very clearly set forth and on more than one occasion intelligently emphasized. For our own part we believe the early style of Raphael was even more affected by antique sculpture than critics in general suspect, and it is reasonable to suppose that after the Florentine period was over the art of Raphael owed a good deal to his recognition of the true character of the antique and its use in the development of a noble style. Probably the history of Raphael's later days, to be given in the succeeding portions of this work, will contain the writers' opinions on what looks like a recrudescence of antique influence.

Whether or not we agree with conclusions Messrs. Crowe and Cavalcaselle have arrived at with regard to sources of Raphael's knowledge and subjects of his juvenile studies, there can be no doubt that they have constructed a logical and well-defined theory. No part of this book is so well worth reading as that in which the authors show how, in their opinion, Raphael "digested and assimilated after learning the lessons of all the masters of his country." The following is a very good specimen of the manner in which this mode of analysis is pursued in many important portions of this book. The writers are talking about the 'Assumption of the Virgin,' which Maddalena degli Oddi had ordered as an altarpiece for her ancestral chapel in San Francesco at Perugia, before the 'Coronation of the Virgin,' which is now in the Vatican, came to be talked of:

"We only know that the painter, having made a sketch of the first, was induced to change his plan, and by an easy, though not an unexceptional transition, led to the production of the second."

This point is amusing in its way; but knowing an Academician who, having painted what he meant for a Rachel, was induced by a bystander's remark to call the figure Rebecca, we are not more surprised than our authors, who proceed:—

"The studies which had been made for the one were found suitable for the other, and in both the boy models who sat in their jerkins and hose were made to display their fair faces and modest airs with advantage. It is difficult to realize how the painter whose figures are more nearly ideal than those of any artist of the fifteenth century breathed into his creations the purity and innocence for which they are conspicuous. It is a fact that the studies for the principal figures of the 'Coronation' were made from boys who sat in the necessary attitudes and actions, dressed in the tight jackets and leggings and the round hats they wore in the streets of Perugia. Having set these boys to hold crowns, or play the violin, the tambourine, or the harp, Raphael first drew them in outline; then, giving free play to his imagination, transformed them into winged inmates of heaven, and swathed their slender shapes in becoming drapery; their youth and boyish faces were serviceable alike for embodiments of Christ, of Mary, or of angels."

The authors go on to speak of the studies Raphael "might" have made from Perugino's altarpiece in San Pietro at Perugia, or from the same artist's 'Assumption' (finished in 1500) at Vallombrosa, which the young Urbinate had undoubtedly already seen in its place. If he had been allowed, they say, to study the sketches of Pinturicchio's 'Assumption' in Rome he might have avoided certain errors. A sketch by Raphael, now at Pesth, is a reminiscence, if not something more, of all these models. The analogies and differences of these works are neatly pointed out, and the series of surmises and illustrations is concluded in the following highly interesting manner:—

"If the original sketch for the 'Assumption' had been carried out, Raphael would soon have transformed the superficial imitation of Perugino and Pinturicchio which marks the conventional drapery of the Virgin into something more refined. He was not content to trust for his angels to any source but nature. He therefore set out his country models of boys in the necessary attitudes, and these first sketches for the 'Assumption' are still preserved in the

museum of Lille. One of the boys, in his hat and week-day clothes, plays the tambourine, and the details of the hands are carefully made out on separate parts of the sheet. Another pose of the same youth yields an angel playing a pocket-viol. But instead of looking up, as we find him in the Pesth design, he looks down musingly, and the slight interval which parts the two drawings in date of execution indicates the moment when the idea of an 'Assumption' was given up and that of a 'Coronation of the Virgin' was adopted, for in the 'Coronation' the tambourine player bends his face towards the ground, and not towards the sky. Hardly had the original design been put aside when Raphael recomposed the whole of it. He lightly threw on a sheet, now at Lille, two contours of boys, one of whom sits and prays with joined hands, whilst the other likewise sits and holds a crown over his neighbour's head. Hastily drawn with a pen this sketch scarcely looks so good as Raphael should have made it; but perhaps there was a necessity for haste, and assuredly the figures coincide with those of the group in the picture. Better, yet also from the model, and with very rapid strokes, Raphael outlined a boy touching the strings of a mandoline, which he put aside for one playing a violin, on the skeleton of whose frame the drapery hangs in folds, flapping in the wind. Both sketches on the same paper are exhibited at Lille. Even these efforts did not prove entirely suitable; the head of the boy had been bent to the left; a better effect might be got if it were turned to the right. A model now sat, but only for the head and the hand, with the bow. The type of the face, in itself lovely, is realized with marvellous skill; locks of the finest curly hair float about the cheeks and neck, and this perfect and imitable study adorns the British Museum. To the left of the Virgin and Christ in the 'Coronation' the studies for the tambourine and viol players at Lille do service, but in this wise, that whereas the latter stands to the left and the former to the right in the design, their position is reversed in the picture, the viol is turned into a harp, and both figures are clothed in ample drapery.

The process of patching together various features of a design was, by the way, quite in the mode of Perugino, and his pupils were not likely to have any scruples about it. This account of the presumed order of Raphael's studies for the picture shows the acuteness of our authors. There is every probability that they have not sought, surmised, and written in vain. No doubt a considerable portion of these recondit and ingenious guesses is strictly correct, so that in the above, and other passages our space will not admit, what may be called the biography of the 'Coronation' is supplied. The descriptions and the analyses are extremely curious. Very comprehensive, indeed, are the notices of the bearings of certain elementary and characteristic features in this beautiful, but now, alas! damaged picture, on the history of Raphael's studies when he was emerging from the sphere of Perugino's school, and learning a good deal from productions of Pinturicchio's, and from what he may have seen of Signorelli's work here and there. These influences are independent of what the ingenuity of our authors has recognized as due to Alanno's 'Crucifixion' of 1492, which is now in the Louvre, some elements of the design of which are declared to be reproduced in Raphael's thoroughly Peruginesque 'Crucifixion' belonging to Earl Dudley, a large picture our readers will remember to have seen at the Royal Academy a few winters ago.

THE CHAPEL OF LAMBETH PALACE.

311, Regent Street, Oct. 17, 1883.

MR. J. P. SEDDON, writing to your journal in reference to the decoration of Lambeth Palace Chapel, appears to be under a curious lapse of memory. On the merits of an election a defeated candidate is seldom impartial. In this instance Mr. Seddon, in announcing, as he does, that he withholds his approval for the executed work, evidently forgets that his approval thereon was not sought by the late archbishop or others interested. Mr. Seddon complains that the decoration was done without professional advice. This is a misstatement, for it was done under ours and from our designs—this, moreover, after Mr. Seddon's advice and design had been received and rejected. Perhaps Mr. Seddon would more consistently and conclusively represent his position in this matter if, instead of volunteering his opinions in print, he pledged the testimony of his hand by exhibiting in the chapel vestibule his own design for the decoration in question.

JOHN R. CLAYTON AND ALFRED BELL.

Sine-Sett Essay.

It is the intention of Sir Coutts Lindsay to devote this winter the greater part, if not the whole, of the Grosvenor Gallery to an exhibition of the works of Sir Joshua Reynolds. Several of the chief owners of these pictures have already consented to lend the works for this occasion. No doubt all who possess works of Sir Joshua will, if possible, help to do honour to the memory of the painter to whom they owe so many precious works of art and ancestral relics of great beauty. It is to be hoped that no other arrangement than the chronological will be adopted at the Grosvenor. Chronology is the key to Reynolds's art, and that art is by much the truest reflection of English society during nearly half a century.

MR. WATTS has nearly finished his portrait of the Duke of Devonshire, a life-size seated figure, almost in full view and in full light—an intensely expressive and happy likeness. The painter has done a good deal to his portrait of Cardinal Manning and much improved it, and he has lately produced two fine landscapes, one of which, on an upright canvas, powerfully depicts the impressive bulk of an enormous and high-piled mass of white clouds. Splendid daylight illuminates its upper peaks and billow vapours, while its base is in deep shadow, and obscures the wide champaign below. Over all is the pale blue of the firmament, suggesting an eternity of repose, and on our right and left of the pile the perspective of the picture permits us to see the bases of other clouds, whose bodies are concealed behind the cloud that is nearest. Shadows and bars of light define the masses. Careful modelling, keen observation, and masterly touches have given solidity and brilliancy to the masses of the largest cumulus, and clearness and depth of tone to its shaded portions. The poetry of the subject is admirably brought out. The clouds look as if they had stood for days without stirring while the daylight shifted round about them, so that their shadows, but not they, shifted with the sun. The vapours and the solid earth must have moved together, if they moved at all.

MR. MILLAIS has been occupied in painting a portrait of Mr. Irving.

MESSRS. G. BELL & SONS are about to publish for Mr. Algernon Graves, son of Mr. Henry Graves, of Pall Mall, 'A Dictionary of Artists who have Exhibited in the Principal London Exhibitions of Oil Paintings from 1760 to 1880.' This volume will contain a list of about 16,000 artists, and mention the first place of residence of each individual, his special mode of design, the first and last years when he exhibited works, and

the number of his contributions to each gallery. It is the result of an astonishingly careful collation of the catalogues of the various societies, supplemented by information derived from other sources, and cannot but be found valuable by collectors of works of art, amateurs, historians of art, and critics in general. The book will be printed to match Stanley's 'Bryan's Dictionary of Painters,' &c., by the same publishers.

THE exhibition of selected examples from the Print Room, British Museum, to which we have already more than once referred, having been found attractive and instructive, and the space allotted being larger than was required for the proposed display of reproductions of Michael Angelo's drawings in the room adjoining the collection after Raphael, Mr. Reid has appropriated only one side of the room to that purpose, and is now selecting an additional series after L. da Vinci for the other side.

IN order to suit the arrangements of his successor, the present Keeper of the Prints, British Museum, will remain in office until the 1st of December next.

THE fifth volume of 'The Year's Art,' for 1884 (Sampson Low & Co.), will contain about two hundred miniature illustrations of the most important pictures exhibited during this year; also the chief acquisitions to the National Gallery and the Jones Collection added to South Kensington. A complete list of all the members of the Royal Scottish Academy since its foundation in 1829 is also promised.

A COURSE of six lectures on the early English or Anglo-Saxon antiquities in the British Museum will be delivered in the Anglo-Saxon Room at the Museum on Wednesday, November 14th, and five following Wednesdays at 2 p.m., by Mr. J. F. Hodgetts. The principal subjects will be: Lecture 1, the sword, its inscriptions, blade, cross-guard, Thor's hammer, &c.; 2, the shield; 3, the spear, javelin, and arrow; 4, the brooch; 5, the ring; 6, beads, glasses, drinking vessels, and burial. Tickets may be had at Mudie's library.

THE Derby Corporation Art Gallery contains works of considerable interest by artists of repute, and it well deserves a visit. These examples are by Mrs. Allingham, Messrs. Aumonier, J. Burr, J. Faed, H. Fantin, B. Foster, G. A. Fripp, A. Goodwin, H. Hine, H. G. Hine, A. W. Hunt, J. J. Jenkins, C. P. Knight, W. Linnell, J. E. Millais, A. Moore, H. Moore, J. Parker, and H. B. Willis, and Sir F. Leighton.

THE additional picture by M. Meissonier, which we said last week has been placed in the Salon Triennal, Paris, is entitled 'L'Arrivée des Hôtes.' It is No. 501 in the official catalogue. It represents the courtyard of a château of the time of Louis XIII. with twenty figures, including riders on horseback and in a carriage, as well as persons who receive the new-comers. It is one of the most attractive examples in the Salon. Visitors to this exhibition must understand that it embraces very many works not shown in the annual gatherings we have described in May of each year.

THE reorganization of the École des Beaux-Arts in Paris, long promised, is at length effected by the publication of a decree of the President. The school will henceforth consist of a museum, a library, courses of lectures on sculpture, painting, and architecture, and eleven studios—three for each of the above branches, and one each for engraving and for medals. The director is to be appointed for five years; and provision is made for an inspector, librarians and curators, and thirty-nine professors, including four for history, one for literature, one for mathematics, and one for the law relating to building. The jurors number in the aggregate one hundred and three, of whom not more than two-thirds may be chosen from the technical professors of the school, the corre-

sponding professors of the Academy of Fine Arts attached to the Institute, and artists recognized by the council as professional teachers. The decree is signed by President Grévy, and by M. Ferry as Minister of Public Instruction.

The death, at the age of eighty-three, of Prof. Jordan, President of the Academy of Arts at St. Petersburg, is announced. He, under the patronage of the Empress Maria Federovna, studied engraving in his youth in the Academy, where he gained two medals and a scholarship for a journey to Paris. The Revolution of July compelled him to remove to London. Here he practised under Raimbach, and, it is said, worked on that artist's plate after Raphael's 'Holy Family,' which is in the Louvre. He travelled in Italy, and devoted eighteen months of strenuous labour to a plate after 'The Transfiguration,' which secured his reputation, so that on returning to St. Petersburg he was immediately appointed one of the professors in the Academy there. After a second sojourn in Italy he settled in the Russian capital, and accepted further honours and appointments, including the Keepership of Prints in the Hermitage.

AFTER a good deal of quarrelling and discussing it has been resolved to accept a compromise with regard to the construction of the causeway intended to connect Mont St. Michel with the mainland. It will be remembered that one party demanded this communication should be made in a manner declared by their opponents to be fatal to the picturesqueness and archaeological character of the rock and its buildings. The direction of the causeway has accordingly been changed, and the point of its junction with the rock has been decided on with better judgment than before.

THE International Art Exhibition at Munich was closed on Monday last.

MUSIC

THE WEEK.

LEEDS MUSICAL FESTIVAL.

As mentioned last week, Mr. Alfred Cellier's setting of Gray's 'Elegy' in the form of a cantata was produced, as the first novelty of the Leeds Festival, last Wednesday week. The choice of that celebrated poem as a subject for musical illustration appears curious. To a very large extent the words are didactic and reflective rather than lyrical, and are certainly not such as (in the words of Wagner) to "yearn for musical expression." Many passages might be quoted which as verse are beyond reproach, yet which seem to offer no scope to the composer. We take one quatrain almost at random:—

Their names, their years, spelt by the unletter'd muse,

The place of fame and elegy supply;
And many a holy text around she strews,
That teach the rustic moralist to die.

It is not easy to see how any musician could find himself inspired by such lines as these; and Mr. Cellier has, here as elsewhere, evaded instead of surmounting the difficulties which presented themselves. In some cases he has occupied himself rather with musical word-painting than with attempting to realize the frame of mind suggesting the reflections of the poet—as, for instance, in the baritone air, "The breezy call of incense-breathing morn"; at other times he has gone to work simply to produce pleasing music, without any consideration of the text at all. The verdict upon 'Gray's Elegy' will, therefore, largely

depend on the point of view from which it is regarded. As abstract music, apart from any question of the words to which it is set, there is much in it to praise; it is very melodious, often charming, skilfully written, and well scored; but as a musical presentation of the poem it is impossible to consider it other than a failure, simply because a great part of the work is just as suitable for a comic opera as for an elegy. Some of its movements suffer from undue length, caused by too frequent repetition of the words; the final chorus is a failure, because Mr. Cellier has here attempted the fugal style, in which he is evidently not at home; but, on the other hand, there is much which is so graceful and full of charm that one forgives, and almost forgets, the absurd incongruity of words and music for the sake of the latter. An average audience is not likely to trouble itself much about æsthetic considerations, nor to care much about the text, if only pleasing melodies are wedded to it. It is, therefore, perfectly natural that 'Gray's Elegy' was received with great favour, especially as an excellent performance was given under the baton of the composer. The solos could not have been in better hands than those of Miss Anna Williams, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. F. King. An excellent miscellaneous selection, including Beethoven's Symphony in D, capitally rendered and, to the credit of the Yorkshire audience be it said, enthusiastically applauded, formed the second part of the Wednesday evening concert.

One of the most important in all respects of the festival novelties was produced on the morning of Thursday week, when the late Joachim Raff's oratorio, 'The World's End, the Judgment, the New World,' was given for the first time in England. While the arrangements for the festival were in progress the composer received and accepted an invitation to come to England and conduct his own work. His death prevented the accomplishment of his purpose, but not the performance of his oratorio. Hitherto Raff has been known in this country chiefly as an instrumental composer. Of his ten symphonies seven have already been given, chiefly at the Crystal Palace Concerts; while another (his last) is announced for performance this afternoon. Some of his chamber music has also been heard on various occasions, and several of his lighter pianoforte pieces are well known and deservedly popular. As a composer of sacred music he comes before us in 'The World's End' for the first time. For work of this kind he possessed several important qualifications, chief among which is a contrapuntal skill in which few of his contemporaries equalled, and none surpassed him. The realistic style, of which he gives such striking examples in the finales of his 'Im Walde' and 'Lenore' symphonies, is called to his aid in this oratorio with an amount of success which will be very differently estimated by different hearers. In its form the work differs essentially from the average oratorio in the large proportion of purely instrumental movements to be found in it; it has been not inappropriately described as a "symphony-oratorio," though it is not so entitled on the published score. It is divided into three parts. The first, 'The World's End,' is subdivided into four sec-

tions—"The Vision of St. John," "The Apocalyptic Riders," "Petition and Thanksgiving of the Martyrs," and "Last Signs of Nature, and Despair of Mankind." The second and third parts, entitled respectively 'The Judgment' and 'The New World,' are not subdivided.

We have referred to the large number of instrumental movements as one of the distinctive features of this oratorio; another is to be seen in the comparative unimportance of the solo music. We say comparative, because there are many numbers for the solo voice, but these are nearly all recitatives. Only two soloists—a contralto and a baritone—are employed throughout the work, and they have but two songs each; by far the most important share of the music is allotted to the chorus and orchestra. In his style Raff, here as elsewhere, shows a curious eclecticism. In some numbers we find the ultra-modern progressions of Wagner's latest manner; while others are characterized by a diatonic simplicity almost recalling the manner of Handel. The instrumental movements, depicting the opening of the seven seals, are of various degrees of merit; some, such, for instance, as "War," "Death and Hell," and the "Last Signs," are full of power, while others, among which we may name the "Pestilence" and "Famine," are laboured. Such subjects appear to be outside the scope of musical illustration. The "Pestilence" and the "Famine" might very well change places in the score; in both it is intended to depict desolation and anguish; but it requires a very vivid imagination on the part of the hearer to distinguish between the painful emotions excited in the one case and in the other. In at least one instance—the intermezzo in the second part entitled 'The Judgment'—Raff has attempted what it is impossible without irreverence to depict. He gives us the hymns of the saved and the cries of the lost with a power which cannot be denied, but with a realism which is painful in its intensity. Such subjects are from their very nature unfitted for musical treatment.

The lyrical portions of the oratorio—the airs and choruses—are, on the whole, the finest part of the work. The two choruses of martyrs in the first part, "Lord, thou holy one," and "We thank thee, O Lord," are excellent examples of the combination of contrapuntal skill with freedom of expression; the *finale* of the second part, "Thy throne an eternal throne," is an admirably written fugue; and the chorus in the third part, "The redeemed of the Lord shall return," is charmingly melodious. On the other hand, the double chorus of the righteous and the wicked, "My Lord, I hope in thee," fails to rise to the height of its subject. The few airs, though somewhat in the style of Mendelssohn, are interesting without exception. To sum up: Raff's oratorio must be pronounced a great though unequal work, in which the composer has failed only where he has attempted not merely what was beyond his power, but beyond the power of music, to depict. Whether the 'World's End' will ever become popular is doubtful; that it enhances its composer's reputation is, we think, beyond dispute.

The performance, taking into account the

great difficulties presented by the music, was remarkably fine. The solos were sung by Miss Damian and Mr. Santley; the choruses were given by the Leeds choir with great power and precision; and the orchestra, whose task was no child's-play, was really superb—allowance being made for one or two unimportant slips. The oratorio was followed by an interesting selection from the works of Handel, comprising excerpts from 'Saul,' 'Acis and Galatea,' 'Solomon,' 'Joshua,' 'Alexander's Feast,' 'Jephtha,' 'Israel,' and the 'Messiah.' How the choir acquitted itself in Handel's music need hardly be said, while Miss Annie Marriott, Miss Hilda Wilson, Mr. Maas, and Mr. H. Blower did full justice to the solos allotted to them.

Mr. Joseph Barnby's setting of the 97th Psalm for solo voices, chorus, and orchestra, another of the works specially commissioned for the festival, opened the concert on the evening of Thursday week. The work, which is in seven numbers, is distinguished by vigour and spirit rather than by any great originality of treatment. The opening chorus, "The Lord is king," is broad and massive in its effects, and extremely well laid out both for voices and instruments. The following solo for baritone, "Con-founded be all they that worship carved images," is written under the direct influence of the air "Consume them all" in 'St. Paul.' Not only the key, but the chief orchestral figure is identical. The reminiscence is doubtless unintentional, but it is none the less striking. The third number, a soprano solo with chorus of female voices, "Sion heard of it and rejoiced," is musically the most attractive piece in the work; but it unavoidably suggests the inquiry, Is there any distinction between sacred and secular music? Mr. Barnby has set his text as a very graceful slow waltz. It would make a most charming ballet air, and is exquisitely scored; but if this be sacred music, we find it impossible to draw a line of demarcation between that which is sacred and that which is not. Passing over the following numbers as calling for no special remark, we reach the final "Gloria Patri." Here the composer has missed an opportunity. At this point, if anywhere in the work, the contrapuntal style, which is the foundation of sacred music, would have been appropriate. Mr. Barnby might here have given us, if not a regular fugue, at least a movement in a more or less ecclesiastical style. He has preferred to illustrate his text by an effective, though somewhat commonplace, march for orchestra, to which the voices have mostly only an accompaniment. The piece brings the psalm to a spirited conclusion. Beyond this there is not much to say about it. The work as a whole is pleasing and likely to be popular, but it is distinctly secular in style; there is very little contrapuntal writing; and Mr. Barnby has apparently written for the masses rather than for musicians. Nobody will doubt his ability to have adopted a more elevated style had he so chosen. We think it, therefore, a subject for regret that he should have written down to the public rather than endeavoured to raise them to his own level. The work was admirably performed. The Leeds choir seemed to revel in the broad effects which Mr. Barnby has

so freely used. The soloists, Miss Annie Marriott, Miss Damian, and Mr. Frederic King, were all successful in their various solos, and the composer, who conducted the performance, received an ovation at the close of the work. The psalm was followed by Mozart's motet, "Glory, honour, praise, and power." This noble example of Mozart's style was in its original form a chorus in the drama 'King Thamos,' but it is better known in its adapted form as a sacred piece. It was excellently given by the choir, though we think that Sir Arthur Sullivan somewhat impaired the effect of the music by the rapid tempo which he adopted, whereby much of the breadth and dignity of the composition was lost. Bach's cantata, 'Thou Guide of Israel,' which completed the programme of the first part of the concert, was given for the first time in England. It would have been more judicious to have placed it before, instead of after, Mozart's great chorus, because the orchestration, in which only strings, oboes, and organ were employed, sounded thin after what had preceded. The work is a remarkable specimen of the old master's power of combining science with freedom of expression. In melodic attraction there are not many of Bach's cantatas which equal this one. The first chorus, of a pastoral character, is full of grace and beauty. The air "His face my Shepherd long is hiding," with its independent parts for two oboes, is one of those examples of contrapuntal ingenuity in which Bach has never even been approached; while in the following song, "Whom Jesus deigns his flock to number," is as fresh in the turns of its melody as if it had been written by Mozart. As usual, the cantata concludes with a chorale, massively harmonized, in which the orchestra is in unison with the voices throughout. The cantata was admirably rendered by the chorus and orchestra, while Mr. Joseph Maas and Mr. Henry Blower made the utmost of the solos. Objection must, however, be taken to the manner in which the first of the two airs was accompanied. In many of the passages we find in the score only a figured bass. It was the intention of Bach that the harmonies should be filled up on the organ; but at Leeds the voice was several times left with only the support of the basses. The bald two-part harmony which resulted was certainly never designed by the composer. A magnificent performance of Rossini's 'Stabat Mater,' in which the solos were sung by Madame Valleria, Madame Patey, Mr. Maas, and Mr. Blower, formed the second part of the concert.

Sir George Macfarren's oratorio 'King David,' the most important of the works commissioned for the festival, was produced on the morning of Friday, the 12th. The Principal of the Royal Academy of Music has here, as on previous occasions, offered a remarkable example of what energy and perseverance can accomplish in the face of apparently almost insuperable difficulties. It is, indeed, a herculean task to dictate a complete orchestral score of an oratorio, but this Sir George Macfarren has more than once accomplished. His last oratorio, 'Joseph,' it will be remembered, was written for the Leeds Festival of 1877, so that he came on this occasion as an old acquaintance. Any new work from the pen of one of the

most distinguished theorists in Europe will always be received with the respect due to the composer's position in the musical world, and to his long career as one of the foremost representatives of his art in this country. Our space will not allow a detailed analysis of 'King David.' It must suffice to say that the oratorio is divided into two parts, the first dealing with the anointing of David as king, the bringing in of the ark, and the episode of Uriah the Hittite, while the second presents the conspiracy and death of Absalom. The words have not been in all instances judiciously arranged for musical purposes. In the duet between David and Nathan, after the prophet has convicted the monarch of his great sin, the latter sings a portion of the 51st Psalm, expressive of his penitence, and his words, in the first person ("I acknowledge my fault," &c.), are repeated by Nathan in the third person ("He acknowledgeth his fault," &c.) with singularly infelicitous effect. In one number, the chorus "Absalom prepareth chariots and horses," the frequent repetition of the words "and fifty men, fifty men, fifty men run before him," approaches dangerously near to the ludicrous. We know not who has been the librettist, but we can hardly congratulate Sir George on his collaborator.

'King David,' it goes without saying, abounds in masterly counterpoint; the fugal movements are especially well treated; but the work sounds like a production of the intellect rather than of the heart. This may probably be the unavoidable result of the method of production. The dictation of every separate bar of the music seems almost to preclude the possibility of spontaneity; and in spite of its indisputable cleverness and the complete control over all technical resources which it shows, there is a certain dryness about the work which we fear will militate against its success with the public. Fortunately Sir George Macfarren has already done so much that he does not depend for his fame on one work.

The performance of 'King David,' like all those that have been given during the festival, was little short of perfection. Both band and chorus did their best, while the solos, in the competent hands of Madame Valleria, Madame Patey, Mr. E. Lloyd, and Mr. Santley, left nothing to desire. The composer was called for at the close of the work and warmly applauded.

We have devoted so much space to the important novelties of the festival that we must dismiss with a mere word of record the very fine performance of Gade's 'Crusaders,' in which Miss Annie Marriott, Mr. Lloyd, and Mr. King took the solo parts, and which was followed by an excellent miscellaneous selection. We pass on to the concert of Saturday morning, in some respects the most remarkable of the festival. The programme consisted of Beethoven's great Mass in D and the 'Lobgesang.' The performance of Beethoven's colossal work was an absolute revelation. There is certainly no other choir in England, probably none in the world, so qualified to grapple with the fearful difficulties the composer offers to the chorus. Never before have we heard the cruelly trying passages with which the work abounds given with such an apparent absence of effort. In spite of a week's hard work, the choir very rarely showed signs of

fatigue, and the high notes were attacked with a firmness and power which appeared little short of miraculous, while the absolute precision of the singing, the mingled fire and delicacy, were above all praise. The soloists, Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, were worthy of the chorus; and, with the exception of a too rapid pace in the "Kyrie," Sir Arthur Sullivan's *tempi* were irreproachable. The Leeds choir proved by their performance that, under exceptional conditions, a perfect rendering of what Beethoven himself called his "greatest and most successful work" is not an impossibility. No less fine was the performance of the 'Lobgesang,' in which the solos were sustained by Miss Marriott, Miss Damian, and Mr. Lloyd. The hall was crowded to its utmost capacity, and the enthusiasm of the audience was unbounded.

An extra miscellaneous concert on the Saturday evening, at which were given selections from all the principal novelties of the week, besides several well-known items, brought to a close the finest festival yet given at Leeds. The great success which has been achieved is largely owing to the exertions of the conductor, but in a scarcely less degree to those of Mr. Broughton, the chorus-master, who may justly feel proud of training the finest choir to be found in this country. We are glad to add that financially the results of the festival have been most satisfactory, the attendance having been larger than on any previous occasion.

Musical Gossip.

THE interesting programme of the first of the Crystal Palace Concerts last Saturday deserves more detailed notice than we are able to bestow upon it, owing to the amount of space necessarily devoted to the consideration of the Leeds Festival. The Bohemian composer Anton Dvorák has quickly won a high place in the estimation of English musicians, and every new work from his pen is certain to be listened to with curiosity. The Pianoforte Concerto in c minor, Op. 33, introduced by Mr. Oscar Beringer, is, however, a comparatively early production, though only recently published, and it therefore does not reveal any phase of his genius with which we were previously unacquainted. In form the concerto differs in matters of detail rather than in general structure from accepted models, and in the importance assigned to the orchestra the composer has merely obeyed the tendency of the age. Of the three movements the palm must be awarded to the middle section, *andante sostenuto* in D, a calm and beautiful movement, partaking of the character of a meditation. The opening *allegro* is lengthy and not free from a suspicion of labour, though many exceedingly clever passages might be cited. The second subject here, and both subjects of the brilliant *finale, allegro con fuoco*, are distinctively national in character; but it is stated, on what seems good authority, that Dvorák's themes are invariably his own, and not in any instances adapted from Bohemian *Volkssieder*. On the whole, the Concerto in c minor is worthy of his reputation, and Mr. Oscar Beringer deserves the thanks of musicians for introducing it at the Crystal Palace. The pianoforte part is of exceptional difficulty, but his performance was note-perfect, and satisfactory in every other respect. Berlioz's remarkable overture 'King Lear' was performed for the first time at the Crystal Palace, and Mrs. Hutchinson, the vocalist of the afternoon, sang a *bolero*, entitled 'Zaide,' by the same composer. The former work had only been heard once previously in

London, namely, at a concert of the Wagner Society on November 14th, 1873. Beethoven's Symphony in B flat and Weber's 'Jubilee' Overture completed the programme. At to day's concert Raff's symphony 'Zur Herbstzeit' will be performed for the first time in England.

It is possible that two of the most esteemed of living continental composers will visit London next season, thanks to the initiative of the Philharmonic Society. Eduard Grieg has accepted an invitation to play a new pianoforte concerto, and overtures have also been made to Anton Dvorák to compose and conduct an orchestral work.

It is stated that Sir Julius Benedict is composing incidental music for the new poetical drama by Messrs. Wills and Herman now in preparation at the Princess's Theatre.

Mr. WALTER BACHE will give a pianoforte recital next Monday afternoon at St. James's Hall, when the programme will be selected entirely from the works of Franz Liszt.

It was hoped that the proposed stage performance of Sterndale Bennett's 'May Queen' had been abandoned, but it actually took place on Thursday afternoon at the Crystal Palace. Fortunately there is no need to insist on the unsuitability of the cantata for dramatic representation, for the performance was such a distinct failure that it is not likely to be repeated. No attempt was made to give pictorial effect to the situations suggested in Mr. Chorley's libretto, the principals were indifferent, and the chorus beneath criticism. The work of a distinguished English composer should not be subjected to such unworthy treatment at the Crystal Palace.

THE death is announced of Signor Francesco Schira, a musician who at one period was prominently associated with musical work in London. Born in 1815 at Malta, he entered the Milan Conservatoire in 1824, and after some tolerably successful efforts in operatic composition he came to this country in 1842, and was appointed conductor at the Princess's Theatre. Two years later he succeeded Mr. (now Sir Julius) Benedict at Drury Lane under Bunn's management, and it was under his direction that some of the most successful operas of Balfe, Loder, and Wallace were produced. As a composer he belonged to the Italian melodic school, in which he wrote with facility, but without individuality. Consequently his works have failed to keep the stage, and his cantata, 'The Lord of Burleigh,' produced at the Birmingham Festival in 1873, only achieved a *succès d'estime*. Of late years Schira devoted himself principally to teaching, but he had recently completed a comic opera from a libretto by Mr. Desmond L. Ryan.

DRAMA

THE WEEK.

DRURY LANE.—'A Sailor and his Lass,' a Drama in Five Acts. By Robert Buchanan and Augustus Harris.

IN his new drama, produced at Drury Lane Theatre, Mr. Robert Buchanan essays upon the stage an experiment he has already made in literature. From an ordinary melodrama 'A Sailor and his Lass' differs in presenting a series of pictures of London life amidst surroundings more squalid and disenchanting than have previously been exhibited. Earlier playwrights have delighted in the contrasts between West-end opulence and East-end indigence which Douglas Jerrold brought into fashion in 'St. Giles and St. James,' and have not hesitated to expose before the spectator the interior of low music-halls, thieves' kitchens, and other haunts of the criminal classes. Mr. Buchanan has gone further and put on the stage a dancing saloon in Ratcliffe Highway, crammed with

drunken sailors and shameless women, and has depicted the details of an execution in Newgate. No touch of sentiment is there to elevate one at least of these scenes. Before the arm of a bouncing virago the half-tipsy sailors in the dancing saloon drop like ninepins. This scene, moreover, is unnecessary, and is introduced for no reason beyond the expectation that it will hit the public taste. In favour of the picture in Newgate it may be urged that the convict is innocent, and that a species of sympathy is thus inspired on his behalf. Altogether inadequate is, however, this fact to reconcile us to the painful and inartistic details which are exhibited. The whole belongs to the style of work brought into favour by M. Zola. To attack it is accordingly to open out the wide question of realism. This there is little temptation to do. To us, however, the art of M. Zola is indescribably pitiable and offensive. No charge of plagiarism from Zola is to be brought against Mr. Buchanan. 'A Sailor and his Lass' is a mere carrying out of views already put forward in 'Nell,' a poem which is earlier than any of M. Zola's best known work. The objectionable scenes in 'A Sailor and his Lass' have, however, the added effect of stage exposition, and are correspondingly more distasteful. Exhibitions such as that with which Mr. Buchanan's play concludes are only acceptable when some note of tragic suffering is struck or when some lesson of supreme heroism is enforced. Charles I. walking to the scaffold and pausing for a blessing bestowed through prison bars, Jane Grey carrying to the block her youth, her beauty, and her grace, and Mary Stuart distributing among her attendants the few remnants of her former state supply pictures which are tragic and ennobling in influence. A like effect is produced when, as in the 'Tale of Two Cities' or in 'All for Her,' the hero, Sydney Carton or Hugh Trevor, goes to an unmerited death in order to spare to the woman he loves the rival whom she has chosen. Harry Hastings, however, the hero of Mr. Buchanan's drama, is a simple victim of personal malignity and the fallibility of human institutions. We wish him to escape and are certain he will do so. No purpose whatever is served in carrying the action to a point at which the accessories become repulsive and the man undergoes sufferings which will assumably unfit him for future happiness. The theory of the prison scene is false and impossible. A man who, listening with pinioned arms to his own knell, stands beneath the rope, and probably feels the busy hands fitting it to his neck—for these details at least are supposed to pass out of sight—is in no condition when a reprieve is announced to run jubilantly into another portion of the prison and clasp to his breast the woman he loves.

What is most annoying about these scenes is that they are not only superfluous, but destructive of interest and value. Without them the play would be loosely built and devoid of cohesion. It would none the less be a fairly stirring drama. A scene presenting an explosion of dynamite in Parliament Street is also introduced without rhyme or reason, serves no purpose, and interrupts the action. From the point of view of construction, indeed, 'A Sailor and his Lass'

is weak as it can be. Among many conventional characters it introduces some fresh and fairly acceptable types. It is cleverly acted, moreover, from the melodramatic standpoint, one or two performances reaching absolute excellence. It is to be regretted that the best acting was exhibited at a period when the audience, wearied with prolix speech and unmeaning proceedings, was in no humour to do it justice. Some elaborate and effective scenery is introduced, though a view of a ship which was supposed to be a chief effect is a failure. The music, well played by a thoroughly efficient orchestra, constitutes a distinct attraction.

Dramatic Gossip.

SOME months ago we mentioned that the 'Birds' of Aristophanes would be represented at Cambridge this term. We may now add that the performance will take place on the evenings of November 27th, 28th, 29th, and 30th, and on the afternoon of December 1st. Great care is being taken to secure a thoroughly efficient cast. Mr. Hubert Parry supplies the music.

This evening witnesses, at the St. James's, the first performance of 'Young Folks' Ways,' a version by Mrs. Burnett, aided by Mr. Gillette, of her novel of 'Esmeralda.' The following Monday will bring with it the revival at Toole's Theatre, by Mr. Robertson's company, of 'Ours,' and the first performance at the Surrey of 'The Crimes of Paris,' by Messrs. Conquest and Meritt.

A NEW drama in three acts, entitled 'Hard Up,' to be produced this afternoon at the Strand, with Misses Leslie, Ritta, Rorke, and Cowell, Messrs. Hawtrey, Righton, R. Brough, Garden, and George Barrett, in the principal characters, marks Mr. Righton's first appearance as the sole author of a piece. In conjunction with Mr. Farjeon, Mr. Reece, and other authors Mr. Righton has, however, already obtained hearing and recognition.

AMONG forthcoming novelties to be given at the Gaiety morning performances is 'Agnes of Bavaria,' a drama with an historical basis, by Mr. F. Hawley, in which Miss Lingard will appear as the heroine. The same author will subsequently produce at the same theatre a comedy entitled 'Found.'

MR. MANVILLE FENN is writing a charade for children, which is intended to be sufficiently easy to be acted by children, and will not need more elaborate "properties" than can be found in most households. It will appear in the *Little Folks' Annual*.

A STATUE of Goldoni is to be erected in the Campo San Bartolomeo at Venice.

It is worthy of note that at the beginning of this month seven of the ten principal New York theatres were relying upon English pieces, while at another Mr. Jefferson was acting the part of Caleb Plummer in his own adaptation of 'The Cricket on the Hearth.'

'LES AFFOLÉS' of MM. Gondinet and Véron, produced at the Vaudeville theatre, fails, in spite of a fine interpretation by MM. Dupuis and Berton and Mdlle. Legault, to hit the public taste. The rich vein of invention M. Gondinet exhibited seems almost worked out.

'MA CAMARADE,' a five-act comedy by MM. Meilhac and Gille, produced at the Palais Royal, owes the success it has obtained to its brilliant dialogue. The plot is flimsy as it can well be. It furnishes opportunity for the display of some admirably comic acting by M. Daubray. Mdlle. Réjane makes in it a successful *début* at the Palais Royal.

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